

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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ROYAL ITALIAN OPERA, COVENT GARDEN,

MR. GYE has the honor to announce to the Nobility, Gentry, Subscribers, and the Public, that the Opera Season of 1866 will commence on

TUESDAY, APRIL 3rd.

It will be in the recollection of the Subscribers that, at the termination of the Season 1865, an announcement was made relative to the transfer of the Royal Italian Opera House to a Public Company,—unforeseen circumstances however intervened; that arrangement has not been carried out, and Mr. GYE remains the Proprietor of the Opera House as before.

It is now just twenty years since the old Covent Garden Theatre was rearranged, or, in fact, partially re-built, to render it suitable, as far as possible, for the various requirements for the establishment of a great Italian Opera; and the English Public were, for the first time, made acquainted, in some degree, with the manner in which a Lyric Drama ought to be presented to them, for until that period no attempt had ever been made to place, permanently, before them, any other than Operas of the old Italian repertoire, in which none but the most meagre employment of scenery, costume, and orchestral and choral power had ever been thought necessary; indeed, except at Covent Garden, after the alterations in 1856, no theatre had ever existed in London in which all the great accessories necessary for the performance of modern Grand Opera, could be adequately displayed.

The great Works brought forward at the New Establishment, and the manner in which they were presented to the Public, will still be in the recollection of the Subscribers, for during the nine years of its existence it may be safely asserted that, by far many more great Lyrical Works were put upon the stage than had ever been produced, during a like period of time, at any other establishment—the great continental theatres, although supported by royal and imperial subventions, not even excepted.

In the year 1856 that calamity occurred by which the vast matériel, which had been created during these nine years, consisting of the musical library, the scenery, costumes, and other accessories of more than fifty operas, were, in a few hours, all absolutely destroyed.

The musical Public were, however, by that time, accustomed to the new order of things, and the existence of a great Lyrical Establishment in the Metropolis had become almost a necessity.

After so great a calamity, however, not a little confidence was needed, to recommence from its very foundation, another similar undertaking, for not a vestige of the old establishment was spared by the fire, wherewith to begin the new; still such entire reliance was placed on the increased cultivation of musical knowledge in this country, as well as on the patronage which would almost surely be accorded to an undertaking created expressly, and in every way suited to the highest class of lyrical entertainment, that even in the absence of that government or municipal assistance, which would certainly have been accorded under like circumstances in any of the great continental cities, but simply by the enterprise of a private individual, a theatre, new from its very foundation, was built and opened for public performances within twenty-six months after the destruction of the old one.

That first performance took place in the Spring of the year 1858; the ensuing Season will therefore be the Eighth of the New Theatre; during the Seven past Seasons of which—of only four months each—Thirty-five Operas have been produced, no fewer than Sixteen of which come under the denomination of Grand Opera.

The Director feels assured that he will be forgiven for referring (and not without pride and gratification does he venture to do so) to this short history of his Theatre. He offers it to his Subscribers as some guarantee for its future conduct.

It is confidently expected that the forthcoming London Season will be one of exceptional interest. The happy arrangements at Court will certainly render it one of great brilliancy and rejoicing.

The Royal Italian Opera, forming as it always does one of the greatest attractions of a London Season, will this year lay claim even to more than usual notice, and it is hoped that the following programme of the arrangements, which will be adhered to as strictly as circumstances will allow, will meet with a general approbation.

Mademoiselle ADELINA PATTI.

It would appear almost unnecessary again to refer to the extraordinary career of this young and gifted lady, so well is she known, so popular is she, and so highly are her talents appreciated by English audiences. Suffice it to say that she has, during the past autumn, for the first time made a professional visit to that land of song from which she springs, and has, on the principal stages of Italy, commanded the admiration of its most fastidious audiences. During the past winter she has once more been a great star of attraction in the Parisian operatic world.

In the course of the coming Season, Madlle. ADELINA PATTI will have the honor of appearing in the character of her extensive repertoire, including that of *Amina* in the *Sonnambula*; *Rosina* in *Il Barbiere*; *Margherita* in *Faust*; *Norina* in *Don Pasquale*; *Maria* in *La Figlia del Reggimento*; *Dinorah* in the *Pardon de Ploermel*; *Ninetta* in *La Gazza Ladra*; *Lucia* in *Lucia di Lammermoor*; *Adina* in *L'Elisir d'Amore*; *Linda* in *Linda di Chamounix*; and *Zerlina* in *Don Giovanni*.

Madlle. PATTI, in addition to the above, will perform for the first time the celebrated part of *Caterina* in MEYERBEER'S Grand Opera, *L'Etoile du Nord*; she will perform, for the first time in England, the part of *Elvira* in BELLINI'S favorite Opera, *I Puritani*; she will also sing, for the first time, the part of *Susannah* in MOZART'S Opera, *Le Nozze di Figaro*; and she will undertake for the first time, the part of *Annetta* in RICCI'S Opera of *Crispino e la Comare*, which Opera will be mounted expressly for her.

Mademoiselle PAULINE LUCCA

will arrive in London in the middle of April.

The great success of the first appearance in London of this talented young artiste will still be in the recollection of the Subscribers. Although during the first two Seasons her representations did not exceed six, she having, on account of serious illness, been suddenly obliged to return to her native country, still the expectations which were raised on those occasions, as to the future career of Madlle. Lucca, were more than realised by her performances last year, most particularly in that character as the representative of which she had been chosen by the late great Composer of the *Africaine*.

It was intended that Madlle. Lucca should have appeared last Season in Comic as well as Tragic Operas, but the great additional study required of her for the music of the *Africaine*, unfortunately rendered it impossible for her to do so. This year, however, Madlle. Lucca will perform the character of *Zerlina* in AUBER'S Opera of *Fra Diavolo*; and that of *Cherubino* in MOZART'S Opera of *Le Nozze di Figaro*; she will also perform the character of *Valentine* in the *Huguenots*; her celebrated part of *Margherita* in GOUNOD'S Opera of *Faust*; and resume the great character of *Seïda* in the *Africaine*. She will also appear for the first time in DONIZETTI'S Opera, *La Favorita*.

Mademoiselle CARLOTTA PATTI.

This artiste, who has for some time enjoyed so great a popularity as a Concert Singer, will make her first appearance on the Stage in England. The exceptional qualities of her voice are peculiarly adapted to the execution of the music which MEYERBEER has written for the characters of *Margherita* in the *Huguenots*, and *Isabella* in *Roberto il Diavolo*; and in order to strengthen the Cast of those two Operas, Madlle. CARLOTTA PATTI will sing the roles in question.

Mademoiselle ARTOT.

The Subscribers will doubtless be pleased to know that Madlle. DESIRÉE ARTOT has accepted an engagement for the ensuing Season. This young artiste, the favourite pupil of the celebrated Madame VIARDOT, is now one of the most popular artistes on the continent, especially at the Royal and Imperial Theatres of Berlin and Vienna. Madlle. ARTOT will sing the part of *La Contessa* in *Le Nozze di Figaro*, *Desdemona* in *Otello*, *Pippo* in *La Gazza Ladra*, *Violetta* in *La Traviata*, &c. &c.; and, in order to strengthen the Casts of those Operas, has undertaken to sing the parts of *Elvira* in *Don Giovanni*, and *Adalgisa* in *Norma*. Madlle. ARTOT will also sing the chief role in DONIZETTI'S Opera, *Don Sebastiano*.

Signor MARIO

will arrive in the first week in April, and the Director has the satisfaction of stating that he has made arrangements with that unrivalled artiste to remain during the whole Season.

Signor Mario will resume those parts by the performance of which he has so long enchanted his audiences, and in which it may be truly said that he is not only without a rival, but is still unapproached by any contemporary.

M. FAURE.

It was the wish of the late M. MEYERBEER, and expressed to Mr. GYE not very long before his death, that M. FAURE should be the representative of the part of *Neluso*, on the occasion of the first performance in Paris, of his Opera the *Africaine*, and this circumstance it was which caused the absence of M. FAURE from the Royal Italian Opera, Covent Garden, during the whole of last Season, thus rendering the casts of some of the operas in which that celebrated artiste had taken the principal parts, less complete than usual. M. FAURE this year will resume the character of *Don Giovanni*, of *Peter the Great* in *L'Etoile du Nord*, that of *Meisfels* in *Faust* & *Margherita*, that of *Fernando* in *La Gazza Ladra*, and others of his repertoire; he will also perform, for the first time in England, the part of *Neluso* in the *Huguenots*, and that of *Figaro* in *Le Nozze di Figaro*.

ROYAL ITALIAN OPERA—Continued.

Signor NAUDIN,

whose services were ceded last Season to the "Académie Royale de Musique," in Paris, he having been selected by the late M. MEYERBEER to perform the principal tenor part in the *Africaine*, returns to the Royal Italian Opera this Season.

M. NAUDIN will perform, for the first time in England, the part of *Arnoldo* in *Guglielmo Tell*, also the part of *Roberto* in *Roberto il Diavolo*, the part of *Eleino* in the *Sonnambula*, &c. &c.

He will also perform, for the first time in England, and in which he has had the greatest success in Paris, his original character of *Vasco di Gama* in MEYERBEER'S *Africaine*.

Signor GRAZIANI.

This celebrated and favorite artist will arrive at the commencement of the Season. He will resume the character of *Riccardo* in *I Puritani*, that of *Valentine* in *Faust e Margherita*, his popular part of *Il Conte di Luna* in the *Trovatore*, that of *Renato* in the *Ballo in Maschera*, and, for the first time that of *The Count* in *Le Nozze di Figaro*, also that of *Rigoletto*, as well as the character in which he made so great an impression last Season, namely that of *Nelusco* in the *Africaine*.

Signor RONCONI.

This most popular artist, who has now during so many years enjoyed the favor of the Subscribers to the Royal Italian Opera, again returns. He will sustain one of the principal characters in the New Opera of *Crispino e la Comare*, also that of *Dulcamara* in *L'Elisir d'Amore*, *Masetto* in *Don Giovanni*, *Figaro* in the *Barbiere*, and also, for the first time these eight years, his celebrated character of *Lord Koboury* in *Fra Diavolo*.

Signor ATTRI.

one of the late valuable acquisitions of the Royal Italian Opera, is engaged for the whole Season. He will perform the part of *St. Bris* in the *Huguenots*, the part of *Baldassare* in *La Favorita*, the part of *Bertramo* in *Roberto il Diavolo*, and his original part in the *Africaine*.

Herr SCHMID.

the celebrated German Basso, is engaged early in May, and will make his debut in the part of *Marcel* in *Les Huguenots*; he will resume the part of the *Commendatore* in *Don Giovanni*; *Walter* in *Guglielmo Tell*; the part of *Oroveso* in *Norma*; also, for the first time in England, that of *Giorgio* in the *Puritani*; also, for the first time in England, the part of *Rocco* in *Fidelio*; and his original part in the *Africaine*.

It will be seen by the list of engagements that no less than eight artists will, for the first time, have the honor of presenting themselves before an English audience. On their qualifications no observations will be offered, but their merits be more properly left to the discrimination of the unerring judgment of the Public.

It is a source of great gratification to the Director to be able to state that the Musical Department of the establishment will still have the advantage of the most eminent services of Mr. COSTA.

Mr. HARRIS, whose indefatigable zeal has so often received the commendation of the Subscribers, still maintains the position of Stage Manager.

The list of Artists will contain the following NEW ENGAGEMENTS.

Mademoiselle AGLAJA ORGENI,

(From the Royal Opera House, Berlin.)

Mademoiselle MARIETTA BIANCOLINI,

(From the Teatro San Carlo, at Naples.)

Mademoiselle FANNY DEONEI,

(From the Royal Theatre, at Hanover.)

Mademoiselle VESTRI,

(From the Theatre Italien, at Paris.)

Mademoiselle MORENSI,

(From the Royal Opera, at Copenhagen.)

AND
Madame MARIA VILDA.

(From the Royal Opera House, Berlin.)

Signor FANCELLI,

(From the Royal Opera, at Madrid.)

Signor NICOLINI.

(From the Theatre Italien, at Paris.)

ENGAGEMENTS—

Mademoiselle ADELINA PATTI,

Mademoiselle DESIRÉE ARTOT,

Mademoiselle CARLOTTA PATTI,

Mademoiselle FILLIPINE DE EDELSBERG,

Madame LEMMENS-SHERRINGTON,

(Her First Appearance at the Royal Italian Opera.)

Mademoiselle SONIERI,

Mademoiselle LUSTANI,

Mademoiselle ANTONIETTA FRICCI,

AND
Mademoiselle PAULINE LUCCA.

Mademoiselle AGLAJA ORGENI,

(Her First Appearance in England.)

Mademoiselle MARIETTA BIANCOLINI,

(Her First Appearance in England.)

Mademoiselle FANNY DEONEI,

(Her First Appearance in England.)

Mademoiselle VESTRI,

(Her First Appearance in England.)

Mademoiselle MORENSI,

(Her First Appearance in England.)

AND
Madame MARIA VILDA.

(Her First Appearance in England.)

Signor MARIO,

Signor BRIGNOLI,

Signor NERI-BARALDI,

Signor LUCCHESI,

Signor ROSSI,

AND
Signor NAUDIN.

(His First Appearance these Two years.)

Signor FANCELLI,

(His First Appearance in England.)

AND
Signor NICOLINI.

(His First Appearance in England.)

Monsieur FAURE,

(His First Appearance these Two years.)

Signor RONCONI,

AND
Signor GRAZIANI.

Signor ATTRI,

Signor CIAMPI,

Signor FALLA R,

Signor TAGLIAFICO,

Signor CAPPONI,

AND
Herr SCHMID.Director of the Music, Composer, and Conductor,
Mr. COSTA.

Principal Danceses.

Mademoiselle MARIETTA URBAN,

(Her First Appearance in England.)

Mademoiselle DOR,

(Her First Appearance in England.)

AND
Mademoiselle ELVIRA SALVIONI,

(Her First Appearance in England.)

Maestro al Piano.	-	-	Signor LI CALSI.
Leader of the Military Band (Coldstream).	-	-	Mr. GODFREY.
Chorus Master.	-	-	Mr. SMYTHSON.
Poet.	-	-	Signor MAGGIONI.
Prompter.	-	-	Signor MONTERASI.
Maitre de Ballet.	-	-	Mons. DESPLACES.
Machinist.	-	-	Mr. H. SLOMAN.

THE UNRIVALLED ORCHESTRA AND CHORUS OF THE
ROYAL ITALIAN OPERA.

Stage Manager, Mr. A. HARRIS.

The Scenery by Mr. WILLIAM BEVERLEY,
AND ASSISTANTS.

Artistes Costumiers.

Madame VALLET, Monsieur HENNIE, Mrs. JAMES,
AND Mr. COOMBE.

In addition to the general Répertoire, the following Operas, many of them cast with an unprecedented completeness, will be performed during the Season:—

L'ETOILE DU NORD.

Peter the Great.	-	-	M. FAURE.
Danilowitz.	-	-	Signor NAUDIN.
Gritzenko.	-	-	Signor CIAMPI.
Prasovie.	-	-	Madame L. SHERRINGTON.
Natalia.	-	-	Madlle. SONIERI.
Echimons.	-	-	Madlle. LUSTANI.
	-	-	and
Caterina.	-	-	Madlle. ADELINA PATTI.
	-	-	(Her First Appearance in that Character.)

BELLINI'S most popular Opera of
NORMA.(Will be given for the debut of Madame MARIA VILDA.)
Norma, - - - - - Madame MARIA VILDA.

LES HUGUENOTS.

Valentina.	-	-	Madlle. PAULINE LUCCA.
Margherita.	-	-	Madlle. CARLOTTA PATTI.
	-	-	(Her First Appearance on the Stage in England.)
Urbano.	-	-	Madlle. MORENSI.
De Nevary.	-	-	M. FAURE.
	-	-	(His First Appearance in that Character in England.)
St. Bris.	-	-	Signor ATTRI.
	-	-	(His First Appearance in that Character in England.)
Marcel.	-	-	Herr SCHMID. and
Raoul.	-	-	Signor MARIO.

ROYAL ITALIAN OPERA—Continued.

LE NOZZE DI FIGARO.

The large number of rehearsals necessary to the production last Season of the great Opera of the *Africaine*, unfortunately caused the postponement of this Favourite Opera—probably next to *Don Giovanni*, the most popular work which Mozart has bequeathed to us. *Le Nozze di Figaro* will be given with the following cast—

Susanna,	Madlle. ADELINA PATTI.
(Her First Appearance in that Character.)	
La Contessa,	Madlle. ARTOT.
(Her First Appearance in that Character in England.)	
Cherubino,	Madlle. PAULINE LUCCA.
(Her First Appearance in that Character in England.)	
Il Conte,	Signor GRAZIANI.
Basilio,	Signor NERI-BARALDI.
Bartolo,	Signor RONCONI.
Figaro,	M. FAURE.
(His First Appearance in that Character.)	

FRA DIAVOLO.

AUBER'S Favourite Comic Opera will be performed, for the first time these

Eight years.	
Zerlina,	Madlle. PAULINE LUCCA.
(Her First Appearance in that Character in England.)	
Lady Kobourg,	Madlle. SONIERI.
Lord Kobourg,	Signor RONCONI.
Fra Diavolo,	and
(His First Appearance in that Character in England.)	Signor NICOLINI.

MEYERBEER'S Opera,

DINORAH.

Will be performed for the first time these Four years.

Dinorah,	Madlle. ADELINA PATTI.
Corentino,	Signor FANCELLI.
Un Capraio,	Madlle. BIANCOLINI.
Hoel,	and
(His original Part.)	M. FAURE.

LE PROPHÈTE.

Fides,	Madlle. FANNY DECONEL.
(Her First Appearance in England.)	
Jean de Leyden,	and
	Signor MARIO.

FAUST E MARGHERITA.

Siebel,	Madlle. MORENSI.
(Her First Appearance in that Character in England.)	
Mefistofele,	M. FAURE.
(The original representative of the part at the Royal Italian Opera.)	
Valentine,	Signor GRAZIANI.
Faust,	and
	Signor MARIO.

The character of Margherita will be performed by

Madlle. ADELINA PATTI,
by
Madlle. ARTOT,
and by
Madlle. PAULINE LUCCA.

DON GIOVANNI.

Zerlina,	Madlle. ADELINA PATTI.
Donna Anna,	Madame MARIA VILDA.
(Her First Appearance in that Character in England.)	
Donna Elvira,	Madlle. ARTOT.
(Her First Appearance in that Character.)	
Don Giovanni,	M. FAURE.
(His First Appearance in that Character these Two years.)	
Masetto,	Signor RONCONI.
Il Commendatore,	Herr SCHMID.
Leporello,	Signor CIAMPI.
Don Ottavio,	and
(His First Appearance in that Character these Six years.)	Signor MARIO.

LA GAZZA LADRA.

Ninetta,	Madlle. ADELINA PATTI.
Pippo,	Madlle. ARTOT.
Podesta,	Signor RONCONI.
Gianetto,	Signor NERI-BARALDI.
Fernando,	and
	M. FAURE.

ROBERTO IL DIAVOLO.

Alice,	Madame MARIA VILDA.
(Her First Appearance in that Character in England.)	
Isabel,	Madlle. CARLOTTA PATTI.
(Her First Appearance in that Character.)	
Bertramo,	Herr SCHMID.
(His First Appearance in that Character in England.)	
Roberto,	and
	Signor NAUDIN.

LA FAVORITA.

Fernando,	Signor MARIO.
Alfonso,	M. FAURE.
Leonora,	and
(Her First Appearance in that Character.)	Madlle. PAULINE LUCCA.

LA TRAVIATA.

(To be given for the début of Madlle. ORZENI.)

Violetta,	Madlle. ORZENI.
(Her First Appearance in England.)	
Germonet,	Signor GRAZIANI.
Alfredo,	and
	Signor MARIO.

CRISPINO E LA COMARE.

This charming Comic Opera was produced last year, at the Theatre Italien in Paris, and with the greatest success.

The performance and the music of the principal character is eminently suited to the talents of Madlle. ADELINA PATTI, and the Opera will be produced, for the first time in England, soon after her arrival.

BELLINI'S Favourite Opera,

I PURITANI.

will be revived, it not having been performed at the Royal Italian Opera these Three years.

Elvira,	Madlle. ADELINA PATTI.
(Her First Appearance in that Character in England.)	
Hocardo,	Signor GRAZIANI.
Giorgio,	Herr SCHMID.
Arturo,	and
	Signor NICOLINI.

L'AFRICAINA.

The production of this great Work, in consequence of its postponement in Paris, and of the great number of Rehearsals necessary to its proper execution here, was, unfortunately, delayed to so late a period last Season, that only four performances could be given—it may therefore be regarded almost as a New Opera for the present Italian Season. The rapidity with which the popularity of this great Work has spread over Europe, is totally unprecedented in the annals of the Lyric Drama. The Opera was produced, for the first time in Paris on April 28th, last year, and up to the present time it has been already produced, or is now in preparation, at no less than Forty-five theatres.

In every city in which it has already been performed, it has, with no single exception, met with the most triumphant success.

The different Opera Houses have been thronged on every night of its representation, notwithstanding that the prices of admission have been generally doubled, often trebled, and occasionally quadrupled.

DON SEBASTIANO.

Among the great number of Operas composed by DONIZETTI, his *Don Sebastiano* has been held by continental critics to be, of its class, his grandest and most perfect Work. This Opera was written by M. SCRIBE, and composed by DONIZETTI, expressly for the Académie Royale at Paris, and was constructed on the extended scale customary on that stage. It possesses therefore, the charm of the Composer's Italian style, combined with the grand effect of Choral and Orchestral masses; the subject affording at the same time a vehicle for great Scenic and Stage effects. The action takes place partially in Portugal, at the time of the Inquisition, and partly in Africa. This Work, although announced for representation some years since at the Royal Italian Opera, has never been performed in England, but the artists engaged for the present Season being particularly fitted for its execution, it has been determined to present it to the Subscribers. It will be produced with New Scenery, Costumes, and Appointments, early in June, and will be represented by the following Artists:

Madlle. ARTOT,
M. FAURE,
Signor GRAZIANI,
Herr SCHMID,
and
Signor NAUDIN.

The Repertoire of the Royal Royal Italian Opera now embraces the following Operas:—

L'Africaine,	Meyerbeer
L'Etoile du Nord,	Meyerbeer
Les Huguenots,	Meyerbeer
Dinorah,	Meyerbeer
Roberto il Diavolo,	Meyerbeer
Le Prophète,	Meyerbeer
Don Giovanni,	Mozart
Il Barbiere di Siviglia,	Rossini
Guglielmo Tell,	Rossini
Otello,	Rossini
La Gazza Ladra,	Donizetti
Lucrezia Borgia,	Donizetti
Don Pasquale,	Donizetti
Maria di Rohan,	Donizetti
La Favorita,	Donizetti
Lucia di Lammermoor,	Donizetti
La Figlia del Reggimento,	Donizetti
L'Elisir d'Amore,	Donizetti
Linda di Chamounix,	Donizetti
Norma,	Bellini
La Sonnambula,	Bellini
I Puritani,	Bellini
La Traviata,	Verdi
Il Trovatore,	Verdi
Rigoletto,	Verdi
Ballo in Maschera,	Verdi
Stradella,	Flotow
Martha,	Herold
Zampa,	Auber
Fra Diavolo,	Auber
Masaniello,	Mercadante
Il Giuramento,	Beethoven
Fidello,	Gluck
Orfeo,	Gounod
Faust e Margherita,	

ROYAL ITALIAN OPERA—Continued.

THE SUBSCRIPTION WILL CONSIST OF FORTY NIGHTS,

But as there will (after the first week) be regularly FOUR NIGHTS in each Week, viz., MONDAY, TUESDAY, THURSDAY, and SATURDAY. Subscribers will, by making known their wishes at the commencement of the Season, have the choice of selecting either Two of the Four Nights. Subscribers of last Season, are also respectfully requested if they wish to retain their Boxes or Stalls, to notify the same at once to Mr. EDWARD HALL, at the Box Office.

TERMS:

Boxes on the Second Tier....(for Four Persons) 100 Guineas.	
Ditto First Tier..... (ditto)....200 "	
Ditto Ditto at the side .. (ditto)....150 "	
Ditto Grand Tier (ditto)....240 "	
Ditto Pit Tier (ditto)....220 "	
Orchestra Stalls (Each).... 35 "	
Amphitheatre Stalls, First Row (ditto).... 18 "	
Ditto Second Row..... (ditto).... 12 "	

SUBSCRIPTIONS TO BE PAID IN ADVANCE.

Application for Boxes and Stalls to be made to Mr. EDWARD HALL, at the Box Office under the Portico of the Theatre.

Also of Mr. MITCHELL, Mr. BUBB, Messrs. LACON & OLLIER, Messrs. CHAPPELL, Messrs. LAMBORN COCK, ADDISON, & Co., Bond Street; Mr. SAMS, St. James's Street; and of Messrs. KEITH, PROWSE, & Co., 48, Cheapside.

ROYAL ITALIAN OPERA, COVENT GARDEN,

March, 1866.

HER MAJESTY'S THEATRE.—MR. MAPLESON has the honor to announce that the GRAND OPERA SEASON at this Theatre will commence on Saturday, April 7th. Full particulars will be duly announced.

OPERA SEASON, 1866.—MR. BUBB begs to announce to his patrons and the public that he has to LET, for the ensuing Season, some of the Best PRIVATE BOXES and STALLS at the ROYAL ITALIAN OPERA and HER MAJESTY'S THEATRE, either for the whole subscription, alternate weeks, or by the night.—G. Buss's Library, 167, New Bond Street, W.

NEW PHILHARMONIC CONCERTS, St. James's-hall.

—Conductor, Dr. WYLD.—Subscribers are respectfully informed that the FIFTEENTH SEASON will Commence in April next. The subscription is for five grand Vocal and Instrumental Concerts, on Wednesday evenings, and five grand public rehearsals, on the previous Saturday afternoons. Terms: Stalls and first row balcony, £2 2s.; second row balcony, £1 1s. 6d. The orchestra will be on the same grand scale as in previous seasons, and will consist of the most eminent instrumentalists. The stalls of subscribers of last season will be reserved for them until February 1st, after which date all unclaimed stalls will be offered by priority of application to new subscribers. Subscribers' names are received by the Hon. Sec., W. G. NICHOLS, Esq., at 33, Argyll Street, W.; Messrs. Chappel and Co., 50, New Bond Street; Messrs. Lamborn Cock and Co., New Bond Street; Messrs. Ollivier, Old Bond Street; Messrs. Hutchings and Romer, 9, Conduit Street, W.; and by Mr. Austin, ticket office, St. James's-hall.—W. GRAEFF NICHOLS, Hon. Sec.

ST. JAMES'S HALL.—MR. AUSTIN has the honor to announce that his BENEFIT CONCERT will take place on Monday Evening, April 9th, 1866, commencing at Eight o'clock. Madame Parepa, Miss Edmonds, Miss Nina Dario, and Madame Sainton-Dolby. Mr. Sims Reeves, Mr. Dawson, Mr. Chaplin Henry, and Mr. J. G. Patey. Contra-Basso, Signor Giliardoni; Cornet-Pistons, Mr. Reynolds, Solo Cornet at Mr. Alfred Mellon's Promenade Concerts; Pianoforte, Mr. J. P. Barnett. The Band of the Coldstream Guards (by kind permission of Colonel Mark Wood). Conductors—Mr. Benedict and Mr. Ganz. Sofa Stalls, 6s.; Family Ticket (to admit four) £1 1s.; Balcony, 3s.; Area, 2s.; Admission, One Shilling. Tickets may be obtained of all Musicians, and at Mr. Austin's Ticket Office, 28, Piccadilly.

ST. JAMES HALL.—MR. BRINLEY RICHARDS will again perform his "Fantasia on Welsh Airs," (encored with enthusiasm at Mr. Ransford's First English Concert) at the Concert on Tuesday next. N.B.—This celebrated Fantasia is published by ROBERT COCKS & Co., New Burlington Street, W.

CRYSTAL PALACE.—GOOD FRIDAY.—SIMS REEVES, SANTLEY, RUDERSDORFF, WEISS, and T. HARPER. One Shilling only. Open from 9 till 2. Trains from every where.

SIMS REEVES and SANTLEY.—GOOD FRIDAY.—GRAND SACRED CONCERT.—CRYSTAL PALACE.—ONE SHILLING.

MISS BERRY GREENING.

MISS BERRY GREENING (who has been hitherto known to the public as Miss Berry, only) requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

HERR REICHARDT.

HERR REICHARDT begs to announce his ARRIVAL in Town for the season. Address, 10, Somerset Street, Portman Square, W.

MISS FLORENCE DE COURCY will sing WALLACE'S "Song of May," at Craydon, April 5th.

MR. CHARLES ADAMS

HAVING accepted an Engagement as first principal Tenor at the King's Theatre, Berlin, until the 1st May next, all letters respecting engagements in the United Kingdom, for Operas, Concerts, and Oratorios, after that date are to be addressed to Mr. MARTIN CAWOOD, 37, Mornington Road, Regent's Park, N.W.

HERR MOLIQUE.

HERR MOLIQUE'S FAREWELL CONCERT will take place on Monday Evening, April 30th, at St. James's Hall.

DUNDEE.

VOCALISTS visiting Scotland may hear of engagements for the Dundee Monday Popular Concerts by applying to Dr. CURR, Musical Director and Organist, Kinnaird Hall, Dundee.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 9, Soho-square, W.

MR. FRANK ELMORE will sing his new song, "Airy Fairy Lillian," at St. James's Hall, 27th March; Marylebone Institution, April 3rd; Eyre Arns, 10th; Westbourne Hall, 16th.—123, Adelaide Road, N.W.

THE MILES. EMILIE and CONSTANCE GEORGI have the honour to announce their return to town for the season. All communications, respecting engagements for Concerts, Oratorios, Soirees, &c., to be addressed to them, 76, Harley Street, Cavendish Square, W.

SIGNOR AMBONETTI begs to announce that he has returned from Scotland, and leaves London THIS DAY to fulfil his engagements in Italy. Letters may be addressed to him, care of Messrs. DUNCAN DAVISON & Co., 244, Regent Street.

MISS FANNY ARMYTAGE will sing at Exeter Hall, 27th March, and at Belfast, 6th April. Letters, respecting Oratorios, Concerts, &c., to be addressed to 15, Park Crescent, Stockwell, S.

MILLE. CHARLIE will sing OBERTHUR's admired song, "Je voudrais être," at her Matinée d'invitation, THIS DAY, accompanied on the Harp by the Composer.

MISS EDITH WYNNE will sing BENEDICT's New Song, "Rock me to Sleep," at the Monday Popular Concerts, THIS DAY.

MR. HENRY HAIGH begs to announce his removal from Euston Road, to No. 2, Burghley Road, Highgate Road, N.W.

NOTICE TO THE MUSICAL PUBLIC.—The Messrs. ROBERT COCKS and Co. respectfully inform the nobility, gentry, and the public in general that they have but one musical establishment—namely, 4, New Burlington Street, Regent Street, London, W., where their business has been carried on for 21 years.

ALLA TARANTELLA, for Piano, by J. McMURDIE, Mus. Bac. 3s.; free for 19 stamps. Mr. McMURDIE's compositions are always received with much favor.

HAMILTON'S 519TH EDITION OF HIS MODERN INSTRUCTIONS FOR THE PIANO. 4s. Hamilton's Instructions for Singing. 31st edition. 5s. Hamilton's Dictionary of 3,500 Musical Terms. 1s. Clarke's Catechism of Music. 9th edition. 1s. Clarke's Catechism of Elements of Harmony. 2s. West's (G. F.) Questions on the Theory of Music. 1s.; in cloth, 1s. 6d. Clare's Psalmody. 12 Books. 3s. each, or in 4 vols., bound, 9s. each.

EVER THINE. Song by F. ABT. Was sung by Mme. Rudersdorf, at the Town Hall, Birmingham, and created a perfect furore. Published by ROBERT COCKS and Co., New Burlington Street, London, W. Price 2s. 6d.; free for 16 stamps.

PIANOFORTE PIECES BY CHARLES OBERTHUR.

"SOUS LA FENÊTRE." Serenade. 2s. (Published by LOUIS BAUER, in Dresden, in June, 1865.) To be performed by Miss FLYNN at her MATINEE, THIS DAY, Saturday, the 24th inst. "A FAIRY TALE." Impromptu. 2s. To be performed by Mr. S. ROECKEL at his PIANOFORTE RECITAL, on Monday, 26th inst. Both the above pieces may be obtained at LONSDALE'S, 26, Old Bond-street.

VIOLINS AND VIOLIN MAKERS.—On the 1st of March was published, A DICTIONARY of the GREAT ITALIAN ARTISTS, their Followers and Imitators to the present time; with Essays on their characteristics, qualities, tone, value, classification, &c. By J. FRANCIS, Jun. Price 3s. 6d. London: LONGMAN and Co. Sheffield: all Music and Booksellers.

Just Published (Gratis).

THE GREAT CRINOLINE QUESTION solved by Her Majesty THE EMPRESS OF THE FRENCH. Ladies should at once obtain Gratis of their Draper or Corset Maker, THOMSON'S new illustration showing the veritable "MODE DE L'IMPERATRICE."

FELIX-MENDELSSOHN-BARTHOLDY.*

(Continued from page 163.)

Scarcely had Mendelssohn, by this magnificent work, raised himself a lasting monument in the hearts of all true lovers of music, ere his indefatigable mind was busy in planning how to preserve by some permanent memento the memory of the greatest of his predecessors, of that one to whom he felt himself the most indebted, and whom, too, he most resembled in what he did. Johann Sebastian Bach, who worked so long and so beneficially as chanter (Cantor) at the Thomasschule, in Leipsic, was, now that his spirit had, through Mendelssohn's efforts, been again rendered familiar to all, once more to appear visibly before the eyes of grateful Posterity. Mendelssohn resolved, at his own expense, on the erection of a monument to him, combining with it a project for rendering the younger disciples of music more familiar with the workings of the great master. He gave several concerts, the proceeds of which were devoted to the memorial, and at which only works by Bach were performed. He announced these concerts and the object of them several times, in the *Leipziger Tageblatt*, with his name appended to the notice. The first was an organ-concert, given on the 6th August, at six o'clock in the evening, in the Thomaskirche, invitations to attend having been issued as early as the 29th July, and several times subsequently. He, and he alone, performed some of the most beautiful and most difficult things by Bach, such as the splendid Fugue in E flat major; a Fantasia on the chorale: "Schmücke Dich, o liebe Seele;" Prelude with Fugue in A minor; the so-called Passacaille in C minor, with its 21 variations; the Pastorella, and the Toccato in A minor. He concluded with a free and original Fantasia on the chorale: "O Haupt voll Blut und Wunden." This performance, which the best judges pronounced to be absolutely perfect, was the more astonishing as it was a long time since Mendelssohn had touched the sacred instrument.

If we glance at the grandeur and variety of what Mendelssohn did in the short space of a year, we cannot wonder that, for some time, his delicate body proved unable to support the labors imposed upon it. Not long after his Organ concert, he had a rather sharp illness. Scarcely had he partially recovered ere he prepared to set out for England, to direct, according to promise, the Musical Festival to be held at Birmingham, and at which his *Lobgesang* was, among other things, to be performed. As he had not arrived in London by the 11th September, it was necessary to hold the first rehearsal of the work at the Hanover Square Rooms, without him. Mr. Knyvett conducted; Turle undertook the organ part, and Moscheles assisted in fixing the tempi. On the 18th September, Mendelssohn reached London; on the 20th, he set out, with Moscheles, for Birmingham; and, on the 23rd, the performance of the *Lobgesang* took place. Among the persons present were his relative Souchays, from Manchester; his friend Klingemann, and the English composer, Chorley. Of the result it is superfluous to speak.

I will not say with certainty whether it was this year that Mendelssohn was invited to the Court of Queen Victoria, or on the occasion of his visit to England in the year 1842. As, however, the invitation was a fact, and as, moreover, we shall presently have to speak again of the marks of favor shown him by the Great Ones of this world, the account of his visit may as well be introduced here. Her most gracious Majesty, who, like her husband, is well-known to be exceedingly fond of music, besides playing herself, received the composer like an old friend, that is to say in her sitting-room, where there was no one else, except Prince Albert and another gentleman. On Mendelssohn's appearance, she apologised for the room not being in proper order, and began setting things to rights, a task in which Mendelssohn was allowed to help her. Some parrots that were hanging in the room, and making a noise, she carried into her boudoir, Mendelssohn again assisting. She then asked him to play something, and ended by herself singing some of his Songs, as she had done at a Court Concert given shortly after the attempt to shoot her. She was not, however, contented with herself, and told Mendelssohn, laughingly, that "he should just ask Lablache; she could do better, but she

was frightened of him." I must remark that I have this conversation not from one of Mendelssohn's English friends, but direct from the source. Mendelssohn himself has chatted with me about this pleasing scene, which does as much honour to the Queen as to him.

On the 2nd October Mendelssohn, accompanied by Mr. Chorley and his friend Moscheles, left London for Leipsic. The first Subscription Concert in that city had, therefore, to be given, in his absence, under the direction of David, but at the second we again find him at his post as conductor. Moscheles spent, at this period, a happy fortnight in Mendelssohn's house, and Mendelssohn played him a great many things that were unknown to him. On the 19th October, Mendelssohn gave him a Soirée at the Gewandhaus, when the two overtures to *Leonore* were played, the 42nd Psalm, also, being performed, with the co-operation of Madame Frege. Moscheles played his G minor Concerto. He then took part, with Mendelssohn, in his "Hommage à Handel," and, with Mendelssohn and Madame Schumann, in a Triple Concerto by Bach.

But of all the days destined to be for ever memorable in the musical annals of Leipsic, the 3rd December stands pre-eminent. At the concert given on the evening of that day, for the benefit of the Orchestral Pension Fund, the *Lobgesang* was performed for the first time in the Gewandhaus. The conductor's desk plentifully decked with flowers, and the storm of applause with which the composer was received expressed in advance how grateful the audience were to him. The concert was worthily inaugurated by the "Jubel-ouverture," magnificently executed. This was followed by an air from *Titus*, sung by Fräulein Schloss, and Beethoven's splendid Fantasia for the Pianoforte, with chorus, the pianoforte part being exceedingly well played by a Herr Ferdinand Kufferath. The *Lobgesang* constituted the Second Part. The assistance of the fair and distinguished artist just mentioned above, and who had undertaken the soprano solos, was the means of full justice being, for the first time, done to the composition. Never had the "Lobe dem Herrn, meine Seele," been sung with such purity, fervor, and soul. But the contralto and tenor parts, represented respectively by Fräulein Schloss and Herr Schmidt, as well as the chorus and orchestra, were, also, admirable. The enthusiasm of the assembly could scarcely be restrained within bounds. A little more and the composer, encircled with the flowers which ornamented his desk, would have been carried home on the shoulders of his admirers.

This well-merited triumph was shortly to be repeated, in a quieter, but, if possible, a more flattering and brilliant manner. Our King, Friedrich August, the intellectual patron of art and science, came to Leipsic on the fifteenth December, and expressed a desire to hear Mendelssohn's *Lobgesang*. It was, therefore, repeated in his presence, by the same performers, on the 16th December. The pieces preceding it were, at the King's own wish, the Overture to *Oberon*; Cavatina from *Figaro*: "Giunse alfin il Momento," sung by Fräulein Schloss, and Beethoven's Grand Sonata (Op. 47), dedicated to Kreutzer, for Pianoforte and Violin, the executants being Mendelssohn and David. It was an interesting thing to see the two kings, the king in the realms of intellect, and the king of an earthly kingdom, a king related to the former by cleverness and power of appreciation, brought thus face to face. The audience, while listening with respectful silence to the music, watched the effect it produced upon their beloved sovereign. At the conclusion of the concert, the King, rising quickly from his arm-chair, advanced, with rapid steps, through the middle of the room to the orchestra, where Mendelssohn, David, and the other performers were standing. In a few words, but in the most friendly manner, he expressed his thanks. Mendelssohn then accompanied him a few steps back again, the words of the poet:

"Es darf der Sänger mit dem König gehn,
Sie Beide wandeln auf der Menschheit Hohn,"
(To be continued.)

MADRID.—The management of the Teatro del Oriente have at length achieved a success. *L'Africaine* has filled their house. Tamberlick is admirable as Vasco. He was called on eight times in the course of the evening. Mad. Rez-Balla was Selika, and M. Bonnehée, Nelusko. The *mise-en-scène* was extremely good.

* "A Memorial for His Friends." By W. A. LAMPADUS. Translated expressly for *The Musical World* by J. V. BRIDGEMAN. (Reproduction interdicted).

To the Editor of the *PALL MALL GAZETTE*.

SIR,—The *Journal of the Society of Arts* informs us that its Musical Committee has been continuing the inquiries to which reference has been already made in your columns. The information they have collected is very valuable, but there is one aspect of the question which has been almost wholly overlooked by the committee and their advisers, to which, as I think, the attention of the public ought to be directed. After a period during which the love of music was derided as a weakness fit only for the feeble intellect of women, and in men as leading only to bad company and vice, we seem to be gradually coming back to the old ideas of the sixteenth century, when to sing at sight was held an almost necessary accomplishment for a gentleman. It is now the commonest thing in the world to hear a cultivated man lament that he was not taught to play or sing when he was a boy. Oxford owns a baronet as her professor of music, and Edinburgh owns a baronet's brother in the same capacity. An earl's son "conducts" a large amateur orchestra. Even the public schools have caught the soft infection, and Eton and Harrow boys are not ashamed to give concerts to their admiring friends. To insinuate to a gentleman that he is incapable of knowing one tune from another is almost as insulting as to hint that he is incapable of understanding a joke. Every little town and every London suburb has its choral society, and almost every church its amateurs choir; every drawing-room has its pianoforte; and alas! every evening has its "little music." In fact, music has become a recognized element in English life, and its culture is regarded not only as a source of profound and lasting pleasures, but as a powerful instrument for refining and ennobling the mind.

Nevertheless, about the last thing that we think of is the ensuring a supply of thoroughly capable musical teachers and professional performers to meet the ever increasing demand. Trusting to the great popular maxim about the demand ever calling out the supply, it never occurs to us to look a little into the facts of the case, or to inquire whether capable instructors for our children, and "artists" for our entertainment in public, can be supplied in unlimited quantity by a certain law of nature. The oddest thing, too, is the feeling with which we regard the members of the musical profession themselves. A teacher or singer is expected to be a musician, and nothing more. If he has learnt his business, nobody, as a rule, thinks of expecting anything more from him. And yet we are all of us agreed in regarding the musical art as the expression of the purest and most elevated emotions of our nature. We look upon the masterpieces of the great composers as among the noblest and most surprising achievements of human genius and skill. We are never weary of the oratorios which embody the most sacred events in the history of our religion, and would rather sweep away every sermon and every theological book that is printed than lose Handel's *Messiah*. Music vulgarized or turned to the purposes of vice is regarded as something desecrated: as a divine gift designed for the cultivation of all that is best within us, and thus doubly debased when made silly and contemptible. But as to the class of men and women on whom we depend for the study, performance, or creation of what we highly esteem, it never seems to occur to us that their general personal qualifications must materially affect their influence for good or ill in their special work. Playing upon an instrument is treated as if a man played only with his fingers, and singing as if he sang only with his throat. Admitting in general talk that in music expression is everything, it does not occur to us that a musician cannot express that which he himself neither understands, thinks, nor feels. Anybody, we know, can learn to weigh sugars and to measure calicoes. I have heard, indeed, an enthusiastic London shoemaker maintain that of all the shoemakers in existence only a few are made capable of real shoemaking by nature. But this is not the general belief of the wearers of shoes. We know that in the callings not termed "liberal," success is not independent on those intellectual and moral qualifications which are specially called into play in the liberal professions. When, however, the education and *status* of musicians are concerned, all our common sense seems to forsake us; and we assume that no higher qualifications are necessary for the player, the singer, and the teacher, than for the journeyman who works on pianofortes, or the engraver and printer of musical publications.

Such being the popular theory, it is hardly a matter of surprise that the real want of the musical profession has not been touched on in the examinations of the gentlemen who have been giving evidence and opinions before the Musical Committee of the Society of Arts.

The importance of teaching the pupils one or two foreign languages for professional use has been dwelt upon, but no one seems to have probed the subject below the surface, no one has shown to the committee that a mere improvement in the purely professional teaching of academics will only cure half the evil, and that what is wanted is a thorough general education and cultivation of musical teachers and performers. No "Royal Academy of Music" can be worthy the name, or worth spending the national money upon, which neglects the train-

ing of its pupils as men and women, and devotes itself solely to the manufacture of pianoforte players, violinists, and vocalists. The classes of English life which furnish the members of the musical profession are not themselves in a position to supply a good liberal education to their sons and daughters. They cannot afford anything beyond a very unsatisfactory schooling while the embryo musicians are still boys and girls. The mere expense of boarding, lodging, and clothing the young musical student is often a serious strain upon their slender finances. In fact, it is often because an intelligent boy or girl, who shows some fondness for music, can be set up as a "professor" at a small cost that very many young people are brought up to music, as they might be brought up to any common trade, by way of earning a livelihood.

Such being my view of the case, I am compelled to dissent from the opinion expressed before the committee to the effect that the working principal of any soundly constituted academy should be a professional musician. For certain it is that the success of the best planned and best endowed establishment must depend materially on the qualifications of its working chief. What is wanted is a man who will do for the education of musicians what Dr. Arnold did for Rugby, and indirectly for English education generally; and various reasons combine to lead to the conclusion that such a chief ought not to be a professional musician. If a renovated academy is to conciliate the respect and regard of the musical profession as a whole, it must be absolutely free from all suspicion of any one party influence, whether national or sectional. But every professional musician would certainly be supposed to be the representative of some one particular party, country, or musical school; and, however dispassionate and liberal his character, he would find it all but impossible to act with perfect independence, or with that unbiassed authority which nothing less than an independence, not only real but universally admitted, could ensure. None but a thoroughly determined, enlightened, and personally conciliatory non-professional man could have power to control the antagonisms which exist in the musical profession in all countries, and especially in our own, which owes a large number of its ablest performers and teachers to foreign races.

It implies, again, no slur upon professional musicians to argue that their calling is not generally favorable to the cultivation of that administrative ability which is precisely the qualification most needed in the head of an institution involving many exceptional difficulties of its own. To administer properly a great musical academy, a principal ought to be hampered by the claims of no other regular occupation. It would require his daily attendance to an extent incompatible with the fulfilment of any regular obligations; and unless he could thus devote himself without reserve to the authoritative superintendence of the work both of teachers and pupils, he could not possibly do justice either to the Academy itself or to the State which found the funds, and appointed him to his office. Such a chief would of course have nothing to do with the direct legislation of the institution, which ought to be the work of the Committee of Council on Education; and in the actual administration of the institution he ought to be assisted by the advice of a council of the professors. The whole of the musical instruction ought to be in the hands of professional musicians, chosen among the best of the profession, without distinction of nationality, provided only that one uniform ideal of musical excellence was recognized in every detail of instruction,—a merit which the present Academy has by no means attained, and which would be practically impossible if its government were in the hands of a professional man.

Whether the efforts of enthusiastic amateurs will succeed in persuading the present Ministry to place a sufficient sum for the creation of an academy worthy of the country in the hands of the Council of Education, may be a matter of doubt. As Sir George Clerk stated to the committee of the Society of Arts, it is simply a question of demand and pressure. At any rate, the concession must come at last; and in the meantime, the more thoroughly the question is discussed under its various aspects, the sooner we may hope to see a serious attempt made to remedy the present most unsatisfactory state of affairs.—I am, Sir, your obedient servant,

D. Peters, Esq.

J. M. CAPES.

To the Editor of the *PALL MALL GAZETTE*.

SIR,—I hope it may not be too late to offer a few remarks upon the interesting, but I think mistaken, letter of Mr. Capes, as to the investigation of the Society of Arts Committee of Musical Education, which appeared in the *Pall Mall Gazette* several days since. I could say much upon the alleged scantiness of the general education of musicians to show that, as a body, they are not worse off in this respect than their cousins, the children of one of the sister arts; and I could say much on the same subject to prove that a very wide course of literary and scientific study is incomparable with sound musicianship; but I will pass over this topic, grave as it is, rather than distract attention from the still more important and startling proposal advanced in the letter.

It is urged that the head or principal of any Government-endowed musical academy should not be a professional musician. I am certain that the contrary is the case, and that no institution can gain either the confidence of the public or the support of musicians which is not entirely and freely directed by a man who has spent his whole time in the study and practice of the art, and has passed through all the vicissitudes of a professional career. It is only one who has proved the pains as thoroughly as the delights of an artist's life, who has suffered for music as much as loved it, and has grown to regard its technicalities as the very elements of his intelligence, that can perceive the true relationship between teachers and pupils, the duties of one to the other, and the demands of each from each, and can sympathise with such sensitiveness as seems to be little known and less considered by non-professional persons. The interference of a non-musician with the functions of any professor who would be true to his calling rather than flatter a man of station, would certainly and justly be resented; and the meddling of such a man with the studies or even the general discipline of the pupils might be feared and so deferred to, but would surely be ridiculed and so never respected.

It is required in the letter of Mr. Capes that the principal of the Academy should be "a man who would do for the education of musicians what Dr. Arnold did for Rugby," and heartily I accord in the demand; but Dr. Arnold accomplished his great work through his moral influence over the pupils, and through his modernizing the course of instruction to meet the spirit of the time; the former he acquired by constant personal intercourse with his own immediate pupils and by weekly lectures to the entire school, and the latter he achieved by knowing the deficiencies of the established routine and the necessities that should supply them; had he been other than a scholar, he could not have taught scholars nor influenced them to their moral good, and had he been other than a master of the subject of education, he could not have improved its system.

It is advanced that none but a non-professor could be exempt from cliquism and party influence; whereas none are so prone as those who are unversed in a subject to the exercise of partisanship, to prejudice, and to persuasion. Every honest musician may, like all other honest men, be liable to error, and be more quick to perceive the merits of one teacher or of one method than of another, but he will have knowledge to direct his judgment, and the stake of his own character to control his interest, and thus will be more trustworthy to his fellow-professors than any one who has no capability of judging and no professional reputation to compromise. It is proposed that such a non-professional chief "ought in the actual administration of the institution to be assisted by the advice of a council of the professors;" that is to say, a body of clever men, who know what is needed, and how this should be administered, are to prompt the puppet-principal with his acts of office, and he is to assume the credit of their suggestions, having the sole authority to enforce them. Such a plan may lead to the creation of a pleasant sinecure and a sounding title, for some too fine a gentleman to master a subject, or to undertake what he can understand, but is there reason in supposing that it could secure the co-operation of men of intellect and independence? I sincerely but regretfully believe that the shortcomings ascribed to the Royal Academy of Music are totally due to the non-professional element in its constitution. This I assert with a full sense of the valuable exertions of those gentlemen in founding the establishment, and in obtaining for it the Royal Charter, of their generous liberality in contributing to its funds, and of the great kindness of some of them to members of the institution; but I have the strongest reasons for the opinion that the functions of such a body should definitively cease at canvassing for subscribers, and introducing talented pupils to opportunities for the exercise of their abilities.

It would be wanton to catalogue the heartburnings, jealousies, and minor vexations that have occurred among professors and pupils of the Academy, which would have been easily conciliable by one in supreme authority who was of the same fraternity as the aggrieved—nay, under whose primacy the majority of these could not have arisen, but which have in many cases been provoked by the well meaning committee who had no professional sympathies to guide them. The crying evil of the present hour is this widely spread system of amateurism, which invests with dignities gentlemen who fill them with self-inflation instead of sterling ability, and who are placed in their positions from regard to their social standing instead of to their technical competency.

It must be accounted a serious oversight of the reformers of our Church, who laboured at the time when the profound study of music ceased to be limited to the priesthood and was at first sedulously pursued by members of the laity, that the office of precentor in our ecclesiastical establishments was continued as a priestly office, and not thrown open to men who should be educationally qualified for its discharge. The consequence is the present deplorable state of our national church music, at which all musicians groan, and through which the true edification that should arrive from music to all who frequent our churches is withheld; and this is because non-musicians have the control of

music in all our church establishments. What would be said of the placing a physician at the head of a military college, a priest at the head of a school of medicine, a lawyer to superintend the training of theologians, or a soldier to direct the studies of painters? And yet, while the absurdity of either of these would be so monstrous that even to hint at them here I feel to be almost an indecorum, it has been seriously proposed and thoughtfully argued that a non-musician ought to be at the head of a musical academy. Evil too great it is that we must have amateur precentors, succentors, and sub-chanters, for, since they cannot serve two masters, they must be amateurs of either music or divinity. Much it is to be deplored that we may have amateur professors and amateur masters of choristers; let it not be added to these cruel tokens of the ill esteem in which music is held, and of the crushing opposition that resists all the best impulses of the practitioners of a beautiful art to vindicate themselves and their calling, that it shall be legal to place any other than a professional musician as the chief of a national seminary for musical instruction, in which position, more than any other, the reputation, the example, the precepts, the insight, the fellowship, and the thousand direct and indirect influences of a thorough musician are utterly indispensable.—I am, Sir, your obedient servant,
Hamilton Terrace, N. W., March 17, 1866. G. A. MACFARREN.

THE AUSTRIAN NOBILITY AND MUSIC.

(Concluded from page 165.)

From the art-loving aristocracy, the cultivation of music passed into the hands of dilettanti of the middle classes. The one period merged without exciting remark into the other. But, when dismissing their private bands, the Austrian nobility by no means ceased to cultivate music altogether, or patronise it in a most liberal manner. On the contrary, towards the end of the last and the commencement of the present century, they are found forming the uppermost and most brilliant stratum of musical dilettanteism in Vienna. They no longer supported bands of their own, but they played themselves. Not without satisfaction and patriotic pride may an Austrian look back to that period, when there was the greatest love of music in the highest circles, and when nobility of birth was so fond of allying itself to nobility of education and talent. Whenever anything was to be done for the advancement of music, the Viennese aristocracy were always to be found at the head of the movement. They did not, it is true, follow the example set by the nobles of Prague in 1808, and found a Conservatory, but they can boast of doing other deeds which weigh down the establishment of such an institution. Everyone knows what are the monuments the Austrian nobility set up for themselves in the history of music: the one was their purchasing and being the first to produce Haydn's *Creation and Seasons*; the second was their assuring Beethoven an independent existence, free from pecuniary care, by settling on him an annuity of 4000 florins, without calling on him for aught in return.*

We learn from Mozart's Letters what a prominent part was played in musical matters at Vienna by the nobility there subsequent to 1780, as well as the interest invariably evinced by that amiable lady, the Countess Thun, by Count Hatzfeld, Prince Lichnowsky (afterwards the friend and patron of Beethoven), and others, in Mozart personally and in his productions. Mozart did not give many public concerts, but the number of things he produced at the concerts of the high aristocracy was extremely large. Even in the winter of 1782, he was engaged at all the concerts of Prince Galitzyn. The next winter, also, he played regularly there, as well as at Count Esterhazy's and Count Zichy's. In a letter written in 1784, he informs his father that, from the 26th February to the 3rd April, he had to play five times at Galitzyn's and nine times at Esterhazy's. His performances at these aristocratic circles constituted the principal source of his income. From 1780 to 1803, the nobles elected as their chief in musical matters, so to speak, Baron Gottfried van Swieten, a tall, serious, solemn man, who enjoyed almost the reputation of a high priest of

* The noblemen who got up, in 1799, the performance of *The Seasons* and subscribed the sum of 500 ducats for Haydn, were: Princes Esterhazy, Trauttmansdorf, Lobkowitz, Schwarzenberg, Kinsky, Liechtenstein, Lichnowsky, Counts Marschall, Harrach, Fries, Barons von Spielmann and Van Swieten. Beethoven's deed of annuity, dated 1st March, 1809, was signed by the Arch-Duke Rudolph (1500 florins), Prince Lobkowitz (700 florins), and Prince Kinsky (1800 florins).

music in Vienna. The musical performances given at his house on Sunday mornings, and in which Mozart took part, were not intended for a regular audience. The sole object of the master of the house and of those engaged in them was to become acquainted with classical compositions, especially those of Handel and Bach, which could not be then publicly heard in Vienna. Of far more general influence, on the other hand, were the grand performances of Handel's oratorios, for which Van Swieten engaged a considerable number of vocalists and instrumentalists. Many musical amateurs belonging to the principal nobility declared, at Swieten's suggestion, their readiness to bear their share of the expense; they were Princes Lobkowitz, Schwarzenberg, Dietrichstein, Counts Apponyi, Batthyani, and Franz Esterhazy, that is to say, partly the same circle of musical noblemen whom we see combining, ten years later, to get up a performance of Haydn's *Seasons*. The concerts took place generally in the Hall of the Imperial Library, Van Swieten being at the head of them; sometimes however they were given in Prince Schwarzenberg's palace in the Mehlmarkt. The admission was free, but none except specially invited guests were present. The rehearsals were held at Swieten's, and Swieten displayed very great assiduity in making the various preliminary arrangements. The performers belonged mostly to the Emperor's Private Band and the orchestra of the Opera. At first, Joseph Starzer was the director, and, after his death, Mozart. Young Weigl accompanied at the piano. For the performances of 1788-1790, Mozart made his well-known arrangements—for a long time the only ones used—of Handel's *Messiah*, as well as of his cantatas, *Acis and Galathea*, and *Alexander's Feast*, and the *Ode on St. Cecilia's Day*. Connected with these entertainments in the Imperial Library were separate grand performances in the Schwarzenberg Palace, such as the celebrated first performances of *The Creation* (1799), and of *The Seasons* (1801). Admittance was obtained only by special invitation to these performances also. They were not given periodically, but, as a rule, there were some every year. They were established by a society of leading noblemen, Van Swieten being their "perpetual secretary." Another offshoot were the "Concerts of noble Amateurs" or "Gentlemen's Concerts" ("*Adelige Liebhaber-Concerte*" or "*Cavalier-Concerte*") as they were called. They were established in 1806 under the patronage of Prince Trauttmansdorf, and brought to a close by the memorable performance of *The Creation* in the Hall of the University, on the 27th March, 1808, when Haydn appeared for the last time in public. With this ended any active part taken by the leading members of the Austrian nobility in grand musical performances. With rare exceptions, they withdrew their patronage from the larger forms of orchestral and choral compositions and directed it exclusively to pleasing chamber music. We all know with what influence and benefit their cultivation of music in this form also was attended for Beethoven. It was in the houses of Lichnowsky and Rasumowsky, of Counts Fries and Brunswick that the majority of his Quartets, Trios, and Sonatas met with the most enthusiastic reception when first performed.

A most lively picture, painted from life, of musical affairs in the aristocratic circles of Vienna is to be found in the *Confidential Letters* of Herr J. T. Reichardt, Prussian *Capellmeister*, who resided at Vienna in 1808 and 1809. It was at this period that the dying flame of aristocratic musical patronage blazed forth in one last brilliant effort. Reichardt went from one aristocratic concert to another. But concerts were not the only entertainments. At Prince Lobkowitz's, Italian operas were performed most satisfactorily by amateurs. Reichardt, whose opera *Bradamante* was entirely rehearsed there, calls the Prince's mansion "the true residence and academy of music." Beethoven's *Eroica* was first executed there, the Prince having purchased the score from the composer. "There," says Reichardt, "rehearsals may be held at any hour in the very best places for such a purpose, and very frequently several rehearsals are going on in different rooms at the same time"—a convincing proof that the Prince did not care about mere pomp and show. Finally, can we have a more pleasing picture of the manners of the time than that presented by Prince Lichnowsky at the rehearsal of *Christus am Oelberg*? "It was a frightful rehearsal," Ries tells us. "It began at eight o'clock in the morning (in the Theater an der Wien); at half-past two, every one was worn out, and more or less dissatisfied. Thereupon, Prince Carl Lichnowitz, who had been present from the

commencement, had large baskets full of meat, bread-and-butter, and wine brought in. He kindly invited all present to help themselves, which they did with a will, and the result was that everyone was restored to good humour. The Prince then begged them to try the oratorio once more so that everything might go off quite smoothly in the evening, and Beethoven's first work of this kind be presented to the public in a manner worthy of it—and so the rehearsal began again." Such zealous patronage of music would be deserving of all praise even had it educated and entertained only the aristocracy themselves. But its beneficial effect extended beyond this. It was plainly seen (having been rendered possible and advanced by the French revolution, that had preceded it) in social matters, connecting the artistic world and the educated middle classes with the great nobility. Music brought about this free approximation of classes in a degree of which our own time, democratic as it is, has no longer an idea. The mere fact that Reichardt, a simple *Capellmeister*, and by no means a first-class celebrity, should be eagerly invited to, and fêted in, the highest circles, speaks volumes for the interest felt for art and the kindness of those composing them. At Prince Lobkowitz's *soirées*, Reichardt repeatedly met Arch-Dukes, especially Rudolph and Ferdinand, besides composers, scholars and virtuosos—all associating with each other without any restrictive etiquette. The Arch-Duke Rudolph (Beethoven's generous friend and patron) did not hesitate to amuse the guests at these parties by his admirable pianoforte playing for hours together; the Countess Kinsky sang, etc. If there was a musical party at the house of any of the bankers, Pereira, Arnstein, or Henikstein, the visitors might reckon upon meeting some of the very highest aristocracy, such as Lobkowitz, Kinsky, Dietrichstein. There is no doubt that, in this respect, we have retrograded, and can no longer boast of assemblies where music exercises so pleasing a power in bringing people together and levelling social distinctions. The love and cultivation of music do not play among the aristocracy of the present day the part they once played; we no longer hear of grand concerts in the houses of noblemen, far less of concerts in which the latter themselves take an active share. We cannot certainly be so prejudiced as to blame them for the latter fact. While the system of concert giving, too, has been carried to its greatest extent in public, music among the middle classes has been reduced to the narrowest limits. Concerts in the houses of private gentlemen, concerts which used to fill old Vienna with their echoes, have been discontinued just as in the palaces of the nobility. People go to concerts, but they no longer give any; they listen to all the new quartets and symphonies, but they no longer play those quartets and symphonies themselves. Formerly, even the Imperial Court, with a total absence of all ostentation, set an admirable example. We well know what decided musical talent and accomplishments were possessed especially by the Emperors Carl VI., Leopold I., Joseph II., and the Arch-Duke Rudolph, and what a large margin was assigned in their daily arrangements to their own musical practice. Though the Imperial Court has never absolutely withdrawn its patronage from music, we must go back to a time long since past to see the Emperors and Arch-Dukes of Austria themselves distinguished as musicians, and deriving a pleasure from the active part they took in their regular musical parties. The concerts at the summer palace of Laxenburg, with full band, so frequent under Salieri or Weigl's direction, when the Emperor Francis played the first violin, and the Empress (Maria Theresa von Naples) sang, were totally discontinued at her death in 1807. The Emperor then devoted his attention to quartet-playing. The string-quartet, consisting of the Emperor Francis, Count Urbana, Field-Marshal Kutshera, and the *Capellmeister*, Herr Eybler, at the Castle of Persenberg, to which, on calm evenings, the boatmen listened on the Danube below, was the last faint echo of the time of Imperial musicians.

But, even without any material obstacles, the pleasing concert-system patronised in the palaces of the nobility at Vienna would have gradually disappeared before the growing power of modern public musical life. Political calamities, especially the war of 1809, so painful and humbling for Vienna, had, however, an especial share in definitely putting an end to this pleasant season of musical amusements. We may consider 1809 as the decisive turning-point of these agreeable aristocratic pleasures—as the year in which they died out.

POT versus KETTLE.
(From the Musical Standard).

Nothing, we think, has occurred of late which the musical profession has so much reason to deplore as the *exposé* which has taken place in the case of *Ryan v. Wood*. It may be doubted whether either of the persons principally concerned can be said to have come out of this case with clean hands; and not the least deplorable part of the matter is the picture it holds up to the general public of the manners and customs of a certain section of a profession which there is always a tendency to look down upon. On the one hand, we have a musical critic accepting gratuitous services from artists who are the constant subjects of his criticism; on the other hand, a journal, which those who know no better suppose to represent the musical profession, indulging in language which is a disgrace to the press, and which no other profession would tolerate without immediate and emphatic repudiation.

What makes the whole affair still more derogatory to the status of professional musicians is the fact that, after all said and done, it is but a case of "pot versus kettle;" of the anxiety of a man with a beam in his own eye to pull out the mote which is in his brother's eye. For admitting that there are good grounds for attacking as corrupt the system of impressing singers for the benefit concerts of a critic, with which the plaintiff's name was indented, it is by no means so clear that the defendant's publication was in a position to take upon itself the championship of unshackled musical criticism. On the contrary, the nondescript sort of publication which is known as the *Orchestra*, is in reality little more or less than a trade organ in the semblance of a newspaper; it is the property of a firm (or a principal partner in a firm) which holds a large number of musical copyrights, and the business of that firm is its very *raison d'être*. What is perhaps still more important, it is the property of traders who have it in their power, in the course of daily business, to recommend singers, players, and composers for employment, on commission. Under these circumstances, it might not, perhaps, be accounted altogether unreasonable to ask whether there is not in this case quite as much as in the case of a critic who gives concerts, a temptation so to frame criticism as to further the interests of business. When Messrs. Cramer and Co., Limited, have recommended an artist, on the usual terms, for a concert engagement, is there no motive for making favourable mention of his name in the next number of the *Orchestra*? When a certain native opera is the copyright of Cramer and Co., Limited, is it so very unlikely that its merits, if any, will be elaborately demonstrated in the "newspaper" (so called) which belongs to the same trading concern? When Mr. Farnie, of the firm in question, produces, in his capacity of poet to the profession, a silly rigmorole of the "Coo for our spirit home" type, is there no temptation to the *Orchestra* to be blind to the absurdity of the words? These questions, we think, answer themselves. This indignant organ of public opinion, this upholder of the purity of the critic, this conscientious impuler of black beetles for the public good, is, by its very constitution, and in virtue of its very existence, in the same false position as that which it ascribed to Mr. Desmond Ryan. That it takes advantage of this position we do not say; our acquaintance with its pages is scarcely sufficient to enable us to give an opinion.

By way of making matters still worse, and bringing the whole thing into the lowest abyss of public contempt, certain members of the profession, we perceive, have now combined to produce false relations all round by subscribing to help Mr. Wood to pay the fine his paper has brought down upon him. These gentlemen should have considered, we think, before sending their cheques, in what position they will stand to the *Orchestra* after coming forward to pour balm into the wounds of its proprietor. Amongst the gentleman we have alluded to is Mr. John Ella, who gives concerts as the head of the "Musical Union." When the next "Musical Union" concert comes to be reported in Mr. Wood's paper, will or will not the recollection of Mr. Ella's five pounds have a tendency to crop up in the mind of the editor of the *Orchestra*? Another subscriber is Mr. Brinley Richards. In the natural course of things Mr. Brinley Richards may be expected to produce, during the season, an indefinite number of practicable pianoforte pieces. Suppose these sent to the *Orchestra* for review, will the donation of five guineas, which Mr. Richards has made to Mr. Wood tend, or will it not tend, to induce a certain degree of

moral blindness in reference to the possible faults of the new composition on the part of the reviewer? If, in short, Mr. Ryan placed himself in a false position by accepting the gratuitous services of artists whose performances he might next day have to criticise, how can Mr. Wood be justified in accepting shin-plasters from professional men whose works or performances his newspaper may have to criticise next week?

We have another word to say with the gentlemen who have subscribed to heal the stripes inflicted by a British jury on a libellous periodical. Do they clearly comprehend what it was that this periodical was punished for? Not for condemning the system of critics giving concerts: everybody admits that this is utterly indefensible; as indefensible, in fact, as the proprietor of a musical newspaper accepting subscriptions from musical men to help him out of an adverse law suit. What the *Orchestra* was punished for, —and we appeal to the reports of the case in the daily papers for a verification of our statement, —was the personality and scurrility with which it sallied out of its own glass house to throw stones at a neighbour. It was distinctly laid down by the Lord Chief Justice at the trial that, had the *Orchestra* confined itself to a temperate denunciation of the system, instead of virulently and coarsely attacking the man, it must have been held scatheless. Instead of doing this, it chose to gratify a vulgar tendency by calling Mr. Ryan by such names as "cockroach," "black beetle," "worm," or "obscure abomination." For this, and this alone, was Mr. Wood mulcted in £250 damages; and the only logical conclusion, therefore, to be drawn from the proceedings of the gentlemen who have subscribed to pay his costs is, that they approve of all this scurrility and personality, and consider it justifiable and laudable for a musical paper to assail men with such half ludicrous, half spiteful epithets as "cockroach," "black beetle," "worm," and "obscure abomination." That the matter has presented itself to these gentlemen in this light we do not say; but it is none the less true that this is the only light in which the case can be honestly read. To say the truth, we feel it difficult to believe that the gentlemen we refer to can have been in the habit of reading the publication they have rushed to testimonialise. Had it been so, they would have known that the article which has cost its proprietors some £500, is not the first or the last of its kind. A quieter tone has set in in its columns since the verdict in *Ryan v. Wood*, and perhaps the threat of a prosecution for perjury, which has since been made, will work a still more perceptible improvement; but up to that time there was scarcely a number of this serial published in which abuse was not showered over some one or other, most commonly, too, under the guise of an article on church music. Allusions to men's private occupations, distortions of their names, and epithets for which discourteous is no adequate term, are the weapons with which the *Orchestra* has been in the habit of fighting, and which have fairly earned for it the terse definition, applied recently by the *Spectator*, of "an occasionally clever, and generally abusive musical paper." That such men as Mr. H. F. Chorley and Mr. Brinley Richards (not to mention other names in the not very copious list of subscribers to the indemnity fund) are aware of this, we find it difficult to credit. If they are, we can only say that they and their co-subscribers are doing their very best to foster the popular belief that musical men are a low, quarrelsome set, utterly unacquainted with the courtesies of decent society, and accustomed to use language respecting each other which is only one degree removed from the mutual recriminations of a pair of angry cormorants.

Mrs. LIEBHART AT CLIFTON.—The *Western Daily Express*, in an article on Mr. Waite's concert, writes of this artist:—Madlle. Liebhart is a soprano of excellent quality throughout her entire register, which is a wide one, and she has got a soul as well as a voice. "The Lover and the Bird," composed for herself, brought an encore, to which she responded by giving, with thorough appreciation of the spirit of the song, "Twas within a Mile o' Edinboro' Toon." Nor was she less successful in the valse "Il Cielo e Sereno," while, in the "Cuckoo," she fairly electrified the audience.

MR. AGUILAR'S MATINEES.—The following was the programme of Wednesday last:—Sonata in B flat, Beethoven; Le Désir (Transcription), Aguilar; Andante and Rondo Capriccioso, Mendelssohn; "Last Look" (Romance), Aguilar; Sonata in C, Weber; Lieder ohne Worte, Mendelssohn; "The Bluebells of Scotland," Aguilar; Minna and Brenda, Aguilar; Day-dream and Mazurka, Aguilar. Notwithstanding the severity of the weather, the rooms were well attended.

Huguenots; Madame Maria Vilda (from the Royal Opera House, Berlin)—to whom are assigned the parts of Norma, Donna Anna, and the grand tragic repertory; Signor Fancelli (from the Royal Opera at Madrid)—who is to play Corentino in *Dinorah*; and Signor Nicolini (from the Italiens at Paris)—entrusted with *Fra Diavolo*, in Auber's opera, and Arturo in *I Puritani*. Of the foregoing *débütantes* we only know that Signor Nicolini is popular with the *habitués* of the Parisian Italian Opera, and that Madame Maria Vilda (Marie Wilt) enjoys a high reputation in Berlin.

The programme announces two absolute novelties, and several revivals. The novelties are Ricci's Comic Opera, *Crispino e la Comare*—produced last year at the Italiens in Paris (and a good many years since at St. James's Theatre, by the Italian *buffo* company); and Donizetti's *Don Sebastian*. The principal character in Ricci's work is allotted to Mdle. Adelina Patti. The parts in *Don Sebastian* will be sustained by Mdle. Artot, Signors Naudin and Graziani, M. Faure and Herr Schmid. Among revivals are the *Nozze di Figaro*—cast with almost unprecedented strength, the chief parts being given to Mdles. Adelina Patti, Pauline Lucca, and Artot, M. Faure, Signors Neri-Baraldi, Graziani, and Ronconi; *Fra Diavolo*—not with Mario, but with Signor Nicolini, as the Brigand Chief, supported by Mdle. Pauline Lucca and Signor Ronconi; *I Puritani*, with Madlle. Adelina Patti as Elvira; and *La Traviata*, with Madlle. Orgeni, Signors Graziani and Mario, as Violetta, old Germont, and Alfredo.

From the foregoing, some notion may be gathered of how subscribers and the public will be entertained at Covent Garden; and looking at the splendid array of talent combined in the established company, with the prospects held out by the new comers, no less than a brilliant success may be anticipated for the twentieth season of the Royal Italian Opera. Pauline Lucca as Auber's Zerlina, and Ronconi, with his inimitable white hat and cane; Adelina Patti, as Bellini's Elvira, and indeed as every character she may assume; Mario, too, in whatever he undertakes; the *Africaine*, with entirely new appointments; Costa, with his magnificent orchestra; the host of new comers, &c., &c., &c., hold out such promise as fully to justify expectations of the brightest.

B. B.

THE second Philharmonic Concert (on Monday last) was one of genuine interest. Let the programme speak for itself:—

PART I.—Symphony, letter Q—Haydn; Scena, "Inferno," Miss Louisa Pyne—Mendelssohn; Concerto in E flat, Mr. W. G. Cusins—Beethoven; Aria, "Bol raggio," Miss Louisa Pyne—Rossini; Concerto in A minor, Herr Joachim—Viotti.

PART II.—Symphony in A major—Mendelssohn; Ballata, "Quando lasciai la Normandia," Miss Louisa Pyne—Meyerbeer; Overture (Masaniello)—Auber.

Conductor—Professor Sterndale Bennett.

With the exception of one little slip, Haydn's symphony—his finest in G, and perhaps the finest of the non-Saloman set—went "to perfection." The sunny inspiration of Mendelssohn, which ought to be played in the open air, under a blue sky, was in all respects happy. Never were the "*tempi*" of this symphony adjusted so nicely as by Professor Bennett on this occasion. Every movement was effective. Auber's glowing operatic prelude kept every one alive and attentive to the close of an unusually long concert.

It is a tremendous task to perform the Colossus of pianoforte concertos even creditably, and the position of Mr. W. G. Cusins, who had to act as substitute for no less an artist than Madame Schumann, was one hardly to be envied. The audience, by their applause, however, showed a strong sense of the courage and conduct of the young English musician, violinist, pianist and composer in *uno*, who was thus recompensed for the spirit of self-sacrifice that had urged him to undertake a task from which many

would have recoiled. Mr. Cusins, but recently indisposed, was nervous at the outset, but speedily shook off timidity and played with increased and increasing composure to the very end of the concerto. When (as also after the first movement) he was applauded liberally.

The great feature of the concert was Viotti's concerto in A minor, one of the finest, most interesting, and at the same time most effective pieces extant, for violin with orchestral accompaniments. The violin was on the left shoulder and the bow in the right hand of Joseph Joachim (I cannot "Herr" him just now), who played gigantically (the word is used in earnest) from end to end. It was colossal playing, colossal in power, colossal in style, colossal in mechanism, expression and coloring,—colossal in everything. It was to be his first and last appearance this season, and he gave the audience a test of his quality such as they are not likely to forget. His task accomplished, the giant, after enthusiastic plaudits, strode back from Hanover Square to St. James's Hall, where he had still to play in a trio of Mozart's, at the Monday Popular Concerts. I had almost forgotten (*proh pudor!*) the magnificent cadenzas—his, the giant's own—which, like exhalations, alternately streamed forth from the Viottian context, and vanished, as though they proceeded from it by some phenomenal process at once natural and inexplicable. *Vale!*—Joseph Joachim! May your shadow never be less. We shall miss you during the summer season, but live upon the hope of your return next autumn.

The singing was excellent. How could it be otherwise, the singer being Miss Louisa Pyne? Most especially was I charmed with the very artistic way in which the accomplished English songstress gave Mendelssohn's Italian *scena*—a *scena* that some of us remember hearing from the lips of Mdle. Schloss, more years ago than we care greatly to account for.

The concert was good from beginning to end.

COVENTRY FISH.

THE Royal Society of Musicians, and the Society of Female Musicians, have at length joined fortunes, which we hoped they would have done long since. Better late than not at all. Their first united festival will be held at Freemason's Tavern, on the 18th of April—Mr. Coleridge, Q.C., in the chair. Among other allusions, the vivacious and searching Q.C. will doubtless, in the course of his speech, make one to M. Gounod and his treatment at the pens of the London critics; and as Mr. Benedict usually sits at the same table as the President, Mr. Coleridge may conveniently re-cross-examine him on the subject. At the same time it is well to bear in mind that Mr. Benedict is an abstemious partaker of meats, and drinks sparingly of wines.

NEW MUSICAL ACADEMY.—At the head of the new musical Conservatorium now in contemplation, to the maintenance of which Government will liberally contribute, and of which Mr. Cole is chief promoter, it is, we understand, definitively settled to appoint Mr. Costa.

MR. GYE is still at Berlin.

ROYAL ITALIAN OPERA.—The opera on the opening night is to be *Un Ballo in Maschera* (Verdi).

MR. ARTHUR S. SULLIVAN's new symphony will be performed at the next concert of the Musical Society of London.

MR. COSTA's oratorio of *Naaman* was given, with brilliant success, at the last concert of the Liverpool Philharmonic Society (Tuesday). Full particulars in our next.

MONDAY POPULAR CONCERTS.—H. R. H. the Princess of Wales has signified her intention to be present at the Monday Popular Concert on Monday the 26th (last appearance of Herr Joachim).

MR. HENRY LESLIE'S CHOIR.

The third Subscription Concert, given on Thursday evening, was devoted entirely to Sacred music, and was rendered specially important by the introduction of Beethoven's Mass in C, which was a demand more than ordinary made by the director on the choir. The choir, nevertheless, did not disappoint their leader, but sang the mass excellently well throughout, even though a slight tendency to flatness was perceptible to sensitive ears in the "Kyrie Eleison," and though hypocritics might object to a want of power in the tenors, observable in the "Gloria in Excelsis." The "Benedictus" was splendidly sung and created an immense effect. The choir was assisted in the Mass by Mesdames Lemmens-Sherrington and Sainton Dolby, Messrs. W. H. Cummings and J. G. Patey, all of whom did good service.

The new Psalm, "By Babylon's Wave" of M. Gounod, made another special feature in the concert, but did not seem greatly to please. The same composer's Christmas carol, *Bethlehem*, was also given and encored. A selection from Mr. Henry Leslie's oratorio, *Immanuel*, afforded the audience an opportunity of hearing the composer to the greatest advantage. The selection comprised the somewhat dramatic and interesting "Scene at the Gates of Nain," the solos in which were sung by Madame Sainton-Dolby, Messrs. Cummings and Patey, and the quartet "Take heed, watch and pray," given by Mesdames Lemmens-Sherrington and Sainton-Dolby, Messrs. Cummings and Patey. The quartet was sung to perfection and encored with acclamations. Two unaccompanied anthems by Mendelssohn, "Thou, Lord, our refuge," and "above all praise and Majesty"—literally sung to perfection; two choruses from Mozart's Litany in B flat; airs, "Let the bright Seraphim"—sung by Madame Lemmens-Sherrington, with trumpet *obbligato* by Mr. T. Harper, and "In Native worth," by Mr. Cummings, completed the programme.

The next concert, the last of the season, will be devoted to madrigals, glees, and part songs, which, we have no doubt, will be even more successful than that of which we have just written, Mr. Henry Leslie's choir having obtained its great reputation principally through its singing of these well-prized compositions. D.H.

DEATH OF CLAPISSON THE COMPOSER.—Louis Clapisson, one of the liveliest and most piquant of French modern operatic writers, died on the 19th instant, in Paris, of congestion of the brain. Clapisson wrote many operas, but was chiefly known as the author of *Gibby la Cornemuse*, *La Perruche*, *Le Cade Noir*, and *Fanchonnette*. His funeral obsequies were performed on Wednesday. A mass was celebrated for him at the Church Saint-Eugène, and M. Gilbert of the Institute, M. A. Elwart of the Conservatoire, delivered funeral orations at the grave.

BIRMINGHAM MUSICAL FESTIVAL.—Professor Sterndale Bennett has accepted an offer from the committee of the Birmingham Festival, made through Lieutenant Colonel J. O. Mason, to compose a new and important work for the meeting of 1867. The suggestion that such a proposal should be made to our great English musician, came, we understand, originally from Mr. Costa. We can readily believe it. In any case it is good news and will add materially to the interest that always attaches to the greatest of European Festivals.

SIGNOR ARDITI and his sister, Mdle. Emilia Arditì, the eminent violinist, return to town to-morrow for the season.

MR. W. G. CUSINS is composing a concerto for the pianoforte, parts of which have already been tried by the Crystal Palace Orchestra, under the direction of Herr Manns the indefatigable.

M. CLAPISSON.—The French journals announce the almost sudden death of M. Clapisson, the composer of the operettas of *Fanchonnette*, the *Promise*, and of numerous popular romances, chansonettes, &c. M. Clapisson was also the founder of the *Musé instrumentale du Conservatoire de Paris*.

L'AFRICAIN.—The right of performing in English, Meyerbeer's *L'Africain*, brought the sum of £350 at the sale of the Opera Company's effects, by Messrs. Puttick and Simpson, on Wednesday last. Madame Jenny Baur was the purchaser.

NAPLES.—A new opera by Signor Herlàn is in rehearsal. It is entitled *Vittorio Periani*.—Mercadante's *Virginia*, also, is being actively rehearsed at the San Carlo.

THE DÉBUTS OF MDLLE. CLAUSS AND MADAME CLARA SCHUMANN.

"The attacks on Mdle. Clauss and Madame Schumann in the *Times*, at their *début* at the Musical Union, were CRUEL IN THE EXTREME, and gave great pain to those gifted ladies." *Extract from letter, signed "J. ELLA,"* March 3, 1866.

THE DÉBUT OF MDLLE. CLAUSS.

(*Times*, Thursday, April 22, 1862.)

"The substitute brought forward by Mr. Ella for Madame Pleyel" (at the first concert of the Musical Union), "though nothing could positively atone for the absence of the most accomplished pianist of the day, made such an impression on the audience as will not easily be forgotten. Mdle. Wilhelmina Clauss, aged nineteen, is undoubtedly a phenomenon. A talent so great in one so young can find but rare precedents. The fame of Mdle. Clauss, in spite of her tender age, is already European. At Dresden, Leipsic, Brunswick, Hanover, and Hamburg she has given concerts with the greatest success. While at Cassel she attracted the attention of the great Spohr, always zealous in encouraging youthful talent, and was, moreover, specially invited to Weimar by Liszt himself, the most imperious and least encouraging of virtuosos. At Paris, in the season just expired, Mdle. Clauss gave several concerts, and was the real 'star' of the musical season. Her talent is of that high order which only genius can attain. Her mechanism is not yet perfect; her left hand is weaker than her right; her impulse often carries her away to such an extent that her execution loses clearness. But these defects, which time will remedy, are as nothing when compared with the great qualities on the other side of the balance. None but an artist thoroughly imbued with musical sentiment could have given such a performance and poetical reading of the *adagio* in Beethoven's *Sonata Apassionata* (in F minor), or such fire, bold contrasts, and exquisite variety of expression to the *finale*, one of the most masterly and elaborate movements that ever proceeded from the pen of the 'Poet of Sound.' Equally distinguished by the same high qualities was Mdle. Clauss's execution of the last movement of Mendelssohn's *Fantasia* in F sharp minor (dedicated to Moscheles), a kind of *moto perpetuo*, in *prestissimo* time, of enormous difficulty, in which one false step must inevitably destroy the 'equilibrium' of the player. Sebastian Bach's prelude and fugue in C sharp major were not less admirably executed; although, in the latter, the young pianist took some liberties which, escaping the attention of the general audience, were commented upon by those versed in the subject, who were by no means among the least enthusiastic of Mdle. Clauss's admirers. We never witnessed a more legitimate effect produced by a *débutante*, and it is not a little to say in favor of the young artist (who played all her pieces from memory) that her genius triumphed over every obstacle, and that, although (contrary to the canons of taste) she played only fragments of the sonata of Beethoven, and only a fragment of the fantasia of Mendelssohn, omitting the 'repeats' in both instances; and although she performed, at the end (for the amusement of some who were probably indifferent to good music) the very worst and most obtrusive emanation from what is romantically termed 'the romantic school' of Liszt—the *fantasia*, or rather travesty on, airs from *Don Giovanni*, her success was triumphant. The severest judges, the most obstinate 'purists,' were as delighted as the amateurs themselves."

DÉBUT OF MADAME SCHUMANN.

(*The "Times,"* Tuesday, April 15, 1856.)

"The novelty of the evening and the great point of interest was the first appearance in this country of Madame Clara Schumann, the wife of Herr Robert Schumann, the well-known composer.

This lady, many years ago, as Madlle. Clara Wieck, won universal renown in Germany. She was acknowledged to be the most admirable pianist of her sex in the whole of that very musical and metaphysical country, and, what is still more to her credit, has retained her position undisputed ever since. Of all the famous continental pianists, Madame Schumann is the only one who has obstinately remained a stranger to England. Better late than never. Her performance last night more than justified the reputation she has so long enjoyed. Madame Schumann is not merely an accomplished and admirable executant, but an intellectual player of the highest class, with a manner and expression of her own as original and unlike anything else as they are spontaneous and captivating. We have never yet heard a lady play the E flat concerto of Beethoven quite to our satisfaction; nor, so far as the opening movement is concerned, can Madame Schumann be said to have broken the spell: it wanted breadth, it wanted fire, and, above all, it wanted grandeur. All the rest was, however, enchanting. The slow movement was expressive throughout; the *rondo* sportive, capricious, and varied with exquisite delicacy and unerring taste. The applause at the end was not a bit more hearty than was due to the merits of the performer. In the Seventeen Variations of Mendelssohn, Madame Schumann was quite as successful. Without accompaniments, she evidently possesses as much the power to charm as with them. Mendelssohn has composed nothing to which it is more difficult to impart the proper expression and effect than these variations. But either Madame Schumann must have heard him play them very often, or she instinctively feels them as he felt them, since the style in which she executed them, except that in two or three places she took the passages faster (too fast), was almost identical with his own."

"The attacks on Mdlle. Clauss and Madame Schumann in the *Times*, at their *début* at the Musical Union, were CRUEL IN THE EXTREME, and gave great pain to those gifted ladies." *Extract from letter, signed "J. ELLA," March 3, 1866.*

—O—
To the Editor of the Orchestra.

SIR,—In a letter signed "J. Ella," which appeared in your last impression, the writer, alluding to some transaction between himself and Mr. Davison in 1848, observes, "This was before Mr. J. W. D. was interested in the Monday Popular Concerts." The Monday Popular Concerts were started in 1859 (eleven years later) and neither then nor since has Mr. Davison been "interested" in them in any way whatever. In a previous letter, also signed "J. Ella," the writer informs your readers that for reasons which he assigns but which I need not repeat, he offered Mr. Davison the same "honorarium" for analyzing the programmes in the *Record* of the Musical Union which Mr. Davison received from Mr. Chappell. Assuming Mr. Ella to be cognisant of any business relations existing between Mr. Davison and our house, I should be glad to be told by what means information was obtained that could only have been derived from the perusal of our books, which are not usually open to general inspection. I am further induced to address you on this subject by the fact that Mr. Ella's letter being no other than a studied and general attack upon the integrity of Mr. Davison in his known capacity as a representative of the press, leads to the inference that any such connection as Mr. Ella insinuates may exist between Mr. Davison and our house, must be derogatory to both. How then does Mr. Ella explain his own offer, recorded by himself (*Orchestra*, March 3) to engage the services of Mr. Davison, for precisely the same emolument, and with precisely the same object in view?—and further, how account for Mr. Davison's declining to accede to his proposal? I am, sir, your obedient servant,

THOMAS CHAPPELL.

50, New Bond Street, March 22, 1866.

To the Editor of the ORCHESTRA.

SIR,—I must protest, as earnestly as language can protest, against the random use of names and exposure of private transactions, no matter what, made by Mr. Ella with the mistaken notion of advo-

cating no matter which cause.—"Amongst literary men in all countries," he writes, "reticence in matters of pecuniary obligations and life is religiously observed;"—and this, after detailing, for his own social glorification, a small civility done by him in bypast years!—The tale even supposing it accepted on its writer's own showing* (and this is a supposition), is one of those incidents to which no person—who had figured as having been of use on the occasion referred to—having moderate taste or delicacy could desire to refer, publicly or privately. I must further point out that, in his first letter to the *Orchestra*, Mr. Ella put himself out of court by stating that he had voluntarily invited negotiations with one whom he professes to consider as venal.†—Thirdly, every person who had the good fortune of serving under the late Mr. Dilke, and who was trained by the sagacity of his counsels, the strength of his supporting integrity, and the restraint from license of his discretion, cannot too strongly denounce Mr. Ella's dragging forward of the name of one of the most honorable of men who ever drew breath:—a man whose dignified and simple avoidance of personal notoriety ought to have been an example to every one concerned in journalism, who enjoyed the advantage of his acquaintance.—"One should be modest," says Charles Lamb, "for a modest man."—Yours obediently,

THE WRITER IN THE ATHENÆUM.

* His own "showing" is an intentionally false showing.

† Similar negotiations were invited by the proprietor of the *Orchestra*, through letters from himself and Herr Auguste Manns, which were equally declined by the same gentleman—who holds both letters in his possession. The observations of "The Writer in the *Athenæum*" apply, therefore, with equal force to the proprietor of the *Orchestra*—who, furthermore, commissioned an eminent professor of music to propose to me an amalgamation of the *Musical World* with the *Orchestra*, which I declined.

244, Regent Street.

W. DUNCAN DAVISON.

MR. HERMANN STERNBERG.—This young Belgian violinist has been playing at one of Rossini's *soirées* in Paris. *La Presse*, alluding to it, writes:—"The expression and power of his playing quite electrified the audience. Now that we have heard this young artist, we have no doubt of his making his name one day celebrated."

HOW TO MANAGE A NATIONAL OPERA.—It is roundly asserted by a contemporary, that for all the new works produced during its career by the late English Opera Company (Limited), "a subvention in money was paid into the theatrical treasury;" in other words, that composers or publishers paid the management to place the works in question upon the stage. If this be true,—and our contemporary speaks without the slightest reserve on the subject,—we hope that any renewed attempt to carry on performances on such a principle will meet with the public reprobation which such conduct deserves. Anything more traitorous to the interests of art in general, and English talent in particular, we can scarcely conceive, and we sincerely hope that the statement will turn out to be unfounded.—*Musical Standard*.

A PHOTOGRAPH FROM LIFE.—The Abbé Liszt attended one of M. Padeloup's most recent concerts in Paris, and attracted, of course, considerable attention. He wears a costume half-clerical, half-worldly, too clerical for an artist, and too worldly for a priest. He sports a low-crowned black hat, with a very broad brim turned up in the slightest possible degree. His robe is made of the finest cloth; from beneath it peeps forth patent leathern shoes. The Abbé is fifty-eight years of age. His face, half ascetic, half sensual, is set off by long grey, silky-looking hair."

LEIPZIG.—Herr Labor, the pianist from Hanover, has created a highly favourable impression here by his performance at the Gewandhaus concerts, and, a few days afterwards, at that given by the "Universitäts Sängerverein der Pauliner." On the former occasion, he played Beethoven's C minor Concerto; at the latter, Chopin's Nocturne in E flat major; Moscheles' "Kinder-Marchen" and S. Heller's "Im Walde."

M. PAQUE, the well-known violoncellist, has been playing with the most flattering success in his native town, Brussels. At the concert of the "Association des Artistes Musiciens" he played a *Grande Fantaisie de concert*, and a *Fantaisie sur des Aïres Écossais*, of his own composition, both of which met with the greatest applause. M. Paque was recalled to the orchestra no less than three times to receive the warm congratulations of a large and discriminating audience.

GENOA.—The Sisters Marchiosi had a splendid benefit at the Teatro Carlo-Felice. *Norma* was the opera selected for the occasion.

To the Editor of the "MUSICAL WORLD."

SIR,—At the first Philharmonic Concert for the present season Robert Schumann's *Paradise and the Peri* was performed. The dogmatic M. Fétis, in a book avowedly written "in order to enable people to talk and write about music without having made a thorough study of the art," lays it down as a law that no one except a musician has a right to say in musical matters "this is good or that is bad;" all that a member of the general public can be allowed to say is, "this pleases me, or that displeases me." I will declare at once, then, that Robert Schumann's *Paradise and the Peri* displeases me. As to the question whether it is good or bad I will pronounce no opinion of my own. I will simply quote the views on the subject put forward ten years ago (when Schumann's cantata was played in England for the first time) by two eminent musical critics who spoke with authority and evidently understood what they were writing about:—"From the impression produced on ourselves, as well as the evident effect on a highly-critical audience, we believe *Paradise and the Peri*," says one critic, "to be a work of great genius and power, of which the beauties will develop themselves more and more as it is oftener heard and better understood." "We have only to add," says the other critic, "that *Paradise and the Peri*, as a musical composition, is destitute of invention and wanting in intelligible form. In short, anything so hopelessly dreary, so wholly made up of shreds and patches, so ill-defined, so generally uninteresting, we have rarely heard." Is the music of *Paradise and the Peri*, then, good or bad? All I can venture to say, bearing in mind M. Fétis's advice, is, that it displeases me.

While the public in England persist in rejecting the music of Wagner, Schumann, and the unmelodious school generally (in which a high place ought to be assigned to M. Rubinstein), I am sorry to find that the French continue to take an insane delight in the works of M. Offenbach. Here is a composer whose works are entirely deficient in beauty, and who does not even possess honourable aspirations. His great aim is to write music which shall be piquante; which shall exhibit all the qualities which the lady-frequenters of the Bal Mobile pride themselves on possessing—that is to say, want of decorum, a grotesque manner, and a sort of lively vulgarity which passes for wit. A complaint has lately been made that M. Offenbach once wrote a part for a dog. I see no use in reviving this scandal. But an opera called *Barkouf* set to music by M. Offenbach, and in which a dog plays the principal part, does, or did, exist. I cannot say whether M. Offenbach's canine music was liked; but he is evidently not at his ease when he writes for the human voice. If the French like gaiety in music, I share their taste in that respect. But M. Offenbach is not gay; he is only comic, after the manner of the low comic singers at our music halls. That a country which has produced Auber and Adolphe Adam should find M. Offenbach gay is a strange fact, but also a sad one. No one would think of comparing Adolphe Adam with Auber, still less with Rossini. The *Barber of Seville* is no doubt, a much greater work than the *Postillon de Lonjumeau*; but between the *Postillon de Lonjumeau* and *Orphée aux Enfers* there is all the difference which exists between art and no art. I have had the pleasure of never hearing "the great Vance" or "the great Arthur Lloyd;" but from what I have been told of them I feel convinced that they would be true exponents of the Offenbachian music. If pecuniary success, or even the applause of numbers, be a fair test of merit, then we have the vocalists at our music halls who may claim to take rank with "the great Offenbach."

However, M. Offenbach's *Orphée aux Enfers* has now been played five hundred times; and I read in the Parisian correspondence of a contemporary that *Barbe Bleue*, an opera-bouffe, in three acts, by the same composer, is expected to obtain an equal amount of popularity. "The piece," we are told, "is extremely gay, notwithstanding that Bluebeard kills his six wives. But the fair defuncts are but quasi-dead, and the victims of ruthless massacre reappear in the flesh, and the whole is wound up with half a dozen happy marriages. The music in general is of a more elevated character than that of *La Belle Hélène* [that is quite possible, but scarcely probable]; and the vocal powers of the artists are exerted throughout with a degree of success that ensures the heartiest applause, several of the pieces being rapturously encored."

SHAYER SILVER.

CARNIVAL MUSIC IN ITALY—1866.

The Carnival is the opera season *par excellence* in all the large Italian cities, just as the spring and summer months are those of the regular season at our opera-houses in London; and although the theatres are open for musical performances at other periods of the year, it is at this time that the traveller will find the best singers and dancers assembled, and witness the most complete renderings of opera and ballet.

In Genoa the Carlo Felice is the principal theatre. The interior, which has lately been entirely regilded and decorated, is very beautiful, and its shape, an elongated horse-shoe, reminds one of Her Majesty's Theatre, with this difference, that here, as in all the great theatres of Italy, there is a large profusely ornamented Royal box in the centre of the house, carried up to the third tier, and destroying all harmony of form, whilst it decidedly detracts from the beauty of the *salle*. The Sisters Carlotta and Barbara Marchisio are the stars of the present company, but the rest of the *troupe*, though less known to fame, are not by any means without merit. The Marchisios have as usual been singing in *Semiramide*, and one is almost inclined to fancy that their *repertoire* is comprised in this one opera, so incessantly is it played in every theatre at which they have engagements. It was not, however, given whilst I was at Genoa; but I heard an admirable performance (with one notable exception) of *Faust*. The part of Faust was attempted by a Signor Vincenzo Sarti, and was the only drawback to an otherwise excellent cast. Signor Sarti ventured some eighteen months since to risk a *début* in *Rigoletto*, at the Théâtre-Italiens, in Paris, but made a miserable failure; and I well remember the look of weariness and disgust which poor Madame de Lagrange, herself a real artist, threw around the house, during the second act, as she walked resolutely off the scene in utter hopelessness at her stage-lover's incompetence. The unfortunate tenor has apparently made small advance in his art since then, but the other characters were all well sung. Attri, known to the *habitués* of Covent Garden, was a most careful and painstaking Mephistopheles, and in some portions of the opera, for instance, the scene of the swords in the second act, his acting was distinguished by some really fine touches. A Signor Brignoli (who must not be confounded with his namesake the tenor) was Valentine, and notwithstanding that he obtained but small recognition at the hands of the audience, was a very good representative of the part. He has a sweet, pure-toned barytone, of moderate power, which he does not strain, and his singing evinces care and cultivation. The little part of Siebel was nicely sung and acted by a Mdlle. de Fanti, who has a powerful contralto and "good intentions," which time and instruction should cause her to turn to account. But the feature of the evening's performance was the Marguerite, Signora Marietta Siebs. I do not remember a performance so full of promise by one so young. In appearance Mdlle. Siebs is fresh and innocent looking, rather than lovely, and something like the same epithets may be applied to her voice, but her singing and acting, while those of a novice, are nevertheless characterised by so much grace, refinement and intelligence, as to excite the liveliest interest in her future career. Her first appearance, as she crossed the stage in the Kermesse scene, and the one recitative she had to deliver were marked by some trepidation and that paralysing stage-fright so inevitable to a beginner; but she improved continually as the evening progressed. Her acting in the garden scene, the treatment of which is always so difficult, was faultless, being full of delicacy and feeling, and alike devoid of either coarseness or insipidity. In the fourth act her excellence was still remarkable, and in the look of agonized horror with which she received the curse of her dying brother was painful in its reality; but in the last act she seemed overweighted, or it may have been fatigued, and was, as might naturally be expected from one so young, slightly wanting in power. The singing of Mdlle. Siebs throughout the opera betokened care and finish, and the famous jewel-song was delivered with all due brilliancy. Her shake too is neat and even, a rare event in these days, when so many vocalists affect to despise this delightful accomplishment, it being in reality a grace which they have never had sufficient industry to acquire, and would endeavor to palm off their poverty of executive resources for what they are pleased to term "breadth of delivery" or "largeness of style;" as if either were incompatible with that due facility of execution, the want of which must make three-fourths of the operatic repertory impossible for the singer. In brief, though as yet not by any means a perfect artiste, Mdlle. Siebs is one whose progress is to be watched, and looked for. The orchestra at this theatre is by many degrees the best in Italy, containing sixty performers (the number which Beethoven considered requisite for a complete band), and is under the direction of Il Cavaliere Angelo Mariani. Although little known or appreciated beyond his own country, it would be a difficult matter to estimate properly the real and great genius of Signor Mariani, who is one of the most sound and accomplished musicians of the present day, and as an orchestral conductor one to be ranked with Costa. The orchestra of the Carlo Felice Theatre is not so numerous, nor does it contain such eminent professors as some others in Italy, but the science and ability of its director have brought it to the highest point of disci-

pline, and it is not too much to say that I have never heard a more satisfying or correct musical performance than on the evening of which I write. The chorus was well trained, and the scenery, dresses, &c., rich and appropriate, and special mention should be made of the *corps de ballet*, who, in the well-known waltz, danced with a grace and abandon which we may look for in vain at any of our English theatres.

At Milan the company engaged for La Scala comprises Meslames Fricki-Beraldi, Maria Bouché, Pessina and Linas Martorelli, Signori Steger, Corsi, Bignardi, Medini, Baggiolo, and Mr. Santley. Madame Pocchini is the *première danseuse*. The operas already given have been *Norma* (Bellini), *La Juive* (Halévy), *Il Trovatore* (Verdi), and *Il Templario* (Otto Nicolai), pending the production, with much scenic magnificence, of Meyerbeer's *L'Africaine*, on which great expectation is laid. I heard a very good performance of *Norma*, with the part of the Priestess by Madame Fricki-Beraldi. To assert that this singer approaches either Pasta or Grisi, once its most celebrated representatives, in her delineation of the character, would be as absurd as incredible, and her appearance and figure have about them a sort of comfortable homeliness totally at variance with any idea of one of the most arduous and exacting rôles in the entire range of the lyric drama. But Madame Fricki-Beraldi has one great and increasingly rare merit; she has learnt to sing after the pure old Italian method. Ill though she looked the part, it was indeed a treat to hear the lovely airs of Bellini's masterpiece given with such smoothness and fluency, and it is pleasant to add that her success was as genuine as well deserved. With such predecessors in the character, it would be unfair to criticise her acting severely, but it is only just to say that it was at all times truthful and womanly, and free from exaggeration. Mdlle. Pessina, a *débutante*, was a somewhat feeble Adalgisa, but sang her music correctly and escaped condemnation. The tenor Steger has a fine though unequal voice, the upper notes of which are clear and penetrating, reminding one of Tamberlik, but the lower notes are weaker, and produced with difficulty. He is a great favourite with the Milanese, and on this occasion, by his admirable singing and acting, raised the part of Pollione (abhorred by all tenors from the time when the opera was composed) to a prominence of which it might scarcely be deemed capable. It was said in the theatre that Eleazer in *La Juive* was his finest part. Signor Medini, who may be remembered as forming one of Mr. Gye's superabundant company at Covent Garden last season, where however he seems to have made little impression, was a dignified Oroveso, singing with a rich smooth bass voice, and singing moreover, like one who had learned his art. The orchestra and chorus were both of them good. There are to be found in all theatres certain operas, for the mounting of which, any degree of shabbiness appears accepted as a right by the manager, and as a tradition by the audience. With ample scope for an effective *mise en scène*, *Norma* is, nevertheless, one of these, and the manner of its presentment at La Scala formed no exception to the general rule.

La Scala shares with the grand opera at Paris, the prestige of giving the best ballets in the world. Certainly it would not be easy to produce a more imposing or a better danced spectacle than *Fiamella*, which was given between the acts of *Norma*. It is one of Borri's most brilliant productions, and tends to exhibit the talents of his wife Pocchini to the utmost advantage. Madame Pocchini has apparently lost some portion of that extraordinary muscular strength for which she was formerly so remarkable, and the decay of which in ballerine past their *première jeunesse* is so graphically described by Feydeau in his charmingly written story "Le mari de la Danseuse," but she is still the most neat, finished, and graceful dancer I have ever seen. The music by Giorza, calls for little remark, and the days when an Adam could compose for a Giselle, or a Schmetzöffer for a Sylphide are, it is to be feared, gone by for ever, but a sort of quadrille borrowed from another of its composer's ballets, *Rodolpho*, was fresh, original and very pretty.

On the subsequent evening *Il Templario* by Nicolai was produced without success. It is not without a certain neatness, and grace of instrumentation, and as such, more acceptable than the noisy compositions of the petrelas, predrotts, etc., the Italian opera-writers of to-day, whose works, it should be observed, seldom live beyond the night, and rarely, if ever, beyond the season of their production, but it is wholly unworthy of its composer's charming Falstaff, given some two years since at Her Majesty's Theatre. The music of *Il Templario* is poor and thin in the extreme, and the melodies with one exception, a pretty rondo for Rebecca in the first act, *ad lib.* The plot is supposed to have something to do with Ivanhoe, but beyond the names of the characters, and the incident of the turret-scene, it has apparently little in common with Scott's well known novel. The Rowena of the evening was Mdlle. Maria Bouché, a tall graceful Frenchwoman, evidently in the first step of her career, with a sweet and flexible though not powerful voice, and she sang very nicely. It may perhaps sound like negative praise to add that she looked and acted the cold-hearted Saxon to the life. The part of Rebecca was entrusted to an Englishwoman, Mdlle. Linas Martorelli, who made so genuine an impression last season at the Royal English Opera, London.

The representative of Ivanhoe, Signor Achille Corsi, had an engagement in London as second tenor during Mr. E. T. Smith's brief and ill-considered lease of the opera-house in the Haymarket. His voice is thin and toneless in quality, defects compensated for by much science and skill in its management, and although still very young, he is one of the most accomplished singers of the florid school in Italy. He obtained the only applause of the evening. As the Templar, Mr. Santley had but an ungrateful part for this, his second appearance in Milan, so worthless was the music which fell to his share, and as a large portion consisted of duets with Rebecca, he was further hampered by the inadequacy of his partner. But "once an artist always an artist," and on this, as on every other occasion, our gifted compatriot amply proved that both as regards voice and artistic capabilities he is by far the finest barytone now on the lyric stage. Such true and faultless singing is, unhappily for the lovers of music, only too rare. Signor Baggiolo was but a dismal Cedric. The other characters call for no remark, and the orchestra and chorus were so unsteady and imperfect in their music as to add to the general failure which the opera achieved. Before taking leave of Milan, I may add that the decorations of La Scala have within the last few months been thoroughly cleaned and retouched, with a new ceiling painted of much beauty and simplicity of design, and that the theatre—crowded upon each occasion with Milanese society, the ladies of which are remarkable for their beauty and the magnificence of their dress—presented a *coup d'œil* unsurpassed, I will venture to say, in any other European city. Of the operas at Florence and Rome little need be told; very little can be told in their favour. The Pergola at Florence and the Apollo at Rome are pretty theatres of moderate size; but at both the seats in the *parterres* are arranged with so total a disregard of anything like personal comfort as to render an evening spent in either of them a positive penance. At the former theatre they were giving *I Lombardi*, one of Verdi's earlier operas, and one of his noisiest, with the principal characters by Madame Palmieri, Ludovico Graziani (brother of the well-known barytone), and De Bassini. The *prima donna* seemed an accomplished artist, and has a great reputation in Italy, but she had little to do in the earlier portions of the opera, and I left the theatre before her period of display (the screaming *cabaletta* in the fourth act) had arrived. The tenor was extremely bad, and spoiled the prettiest thing in the opera, that old and hackneyed, but nevertheless very lovely air, "La mia Letizia," by his distressing sharpness of intonation. De Bassini, years ago heard in London, is a real artist, but his voice, once a splendid barytone, is gone. At Rome the entertainment (?) consisted of *Lucia di Lammermoor* and one of Rota's ballets, *Anna di Masovia*. In the former the only singer of any mark was the barytone, Pandolfini, a young man of striking appearance, with a beautiful voice, which he uses like an artist, although not altogether free from that vice of exaggeration which seems the besetting sin of all Italian singers until they have gained the instruction and experience which transalpine masters and audiences alone appear capable of conferring. Of the other performers it were more charitable not to speak. The ballet was rather pretty, and a brilliant career may safely be predicted for the principal *danseuse*, Mdlle. Laurati, a young and beautiful girl, who already evinces talents of the highest order.

La Scala is perhaps, in right of its proportions, the finest theatre in Italy, but the San Carlo at Naples is incontestably the most magnificent. Its decorations, in a house of smaller dimensions, might be considered heavy and overdone, but here the interior is so vast, and the colours, white and gold, so skilfully intermixed, and so happily contrasted with the deep crimson lining of the boxes, as to impart an air of warmth and comfort to the building, an addition to its grandeur, besides wholly divesting it of that naked look which, however great their splendour in other respects, has ever appeared to me the great deficiency in all continental theatres. On my first visit to San Carlo I heard Roberto Devereux, one of Donizetti's less known works, containing some very beautiful music (the composer never wrote anything to exceed the plaintive beauty and charm of the introduction), but having the drawback of a gloomy and uninteresting story, which probably is the reason that the opera has never taken root in England. Madame Lotti della Santa as Elisabetta sang with great brilliancy and power, and was immensely applauded, but her voice, originally one of the finest in Italy, has evidently paid the penalty of a rather long apprenticeship in Verdi's operas, by the hardness of its upper notes. Madame Lotti's delivery of *mezzo voce passages* is distinguished by peculiar softness and delicacy, an unusual trait in singers of her calibre. In the ungrateful part of Lady Nottingham, Mdlle. di Roda gained a well-merited encore for her share in the duet with Roberto at the close of the first act. The celebrated Mirate was Roberto and received great applause for his delivery of the air in the prison scene. How and why this fine singer was never tried in former years at either of our operas, when so many of far less pretension were from time to time brought forward with "a great reputation" which they utterly failed to make good, is incomprehensible. His

voice is now in ruins, but his singing is still delightful from its finish and expression. It may be however that Signor Mirate's Indian summer is found better than his spring, and that like too many of his class he neglected to bestow due cultivation upon his voice, until its time of youth and freshness had fled. The barytone Colonnese who filled the part of Nottingham, although he gave evident satisfaction to the audience, seemed more remarkable for personal gifts than for any vocal talent. He is indeed a gloriously handsome man, with a tall, commanding figure, splendidly dressed, but his voice is heavy and untutored. The orchestra is exceedingly good and well disciplined, and some of our conductors might very profitably take a lesson from the way in which the accompaniments here are subdued, instead of overpowering the voices, as is too often the case in London.

If Madame Pocchini is the most *piquante* dancer in Italy, La Beretta, at present engaged at San Carlo, is assuredly the most astonishing one. There is but little grace in her movements, and in that important requisite, the proper management of her arms, she is very deficient; but she accomplishes the most daring feats, the most impossible *pas*, with an ease, rapidity, and *aplomb* which I have never seen approached. The setting of these wonders was a ballet *amore e mistero*, with one of those hazy unintelligible plots, which remind one of the knife-grinder's reply, "Story! God bless you, sir; I've none to tell." However, it was pretty well got up, and very gracefully set to music by a composer named Giacquinto, who should be better known by and bye, and it pleased mightily: what more could be desired?

I Vespri Siciliani does not contain so many elements of popularity, or, in other words, so many catching airs as many of Verdi's operas, and has in addition the drawback of being much too long; but it is nevertheless a very fine specimen of its composer's manner. There is a delicious *barcarolle* chorus in the second act, which, though entirely original, reminds one, by its lightness and elegance, of the garden scene in *La Favorita*, and Verdi has written nothing more charming than the bolero "*Merci jeunes amis*" (in the French version) at the beginning of the fifth act, which poor Bosio used to sing so brilliantly. The performance was a good one. Madame Lotti della Santa evidently spared herself during earlier portions of the opera, and wisely so; for the part of Elena is one of the most trying and voice-tearing imaginable; but she came out with immense force and brilliancy in the bolero, and created a perfect *furore*. This is a singer, who gains upon a second hearing, despite the hardness of some of her notes, because she is a real artiste, whose vocal merits are enhanced by her pleasing appearance and lady-like demeanour, and by an exquisite taste in costume, a part of their art too little understood, or too much neglected by many of her colleagues.

The tenor Stigelli seemed a careful and correct but thoroughly uninteresting vocalist. Colonnese, in the part of Montfort, sang much better than on the previous evening, and looked sufficiently imposing, though disguised in most unbecoming attire. The remaining characters do not call for any special notice; but the general execution was praiseworthy, and the *spectacle* well cared for. The chorus at San Carlo is correct and numerically powerful; but is sadly in want of some fresh voices to replace the worn-out veterans of which it is in large part composed.

Maria di Rohan is another of Donizetti's opera which has never attained the highest popularity, although it would be difficult to define the reason; for the story is interesting and well-developed, and the work contains some of the finest-dramatic music which its lamented composer ever wrote, the third act, indeed, being in every respect a masterpiece. In London, the opera is best remembered for the marvellous tragic acting of Ronconi as Chevreuse, an histrionic display never equalled, I have been told, since the days of the elder Kean; and for the delicious singing of Alboni in the little part of Gondi—at Covent Garden during the season of 1847, when that theatre was first opened as an opera-house in opposition to Mr. Lumley. It was revived at San Carlo a few evenings ago for the *rentrée* of Pandolfini, after the termination of his engagement at Rome. Madame Lotti, although not in her best voice, charmed everyone by the beauty and pathos with which she gave the prayer "*Havoi un Dio*," and her entire performance was distinguished for refinement and sensibility in no ordinary degree. Mirate was a very good Chalais, and the well-known airs, "*Quando il cor*" and "*Alma soave*," could not have been delivered with more correct phrasing or more genuine expression; but his voice is sadly worn. It offers no disparagement to Signor Pandolfini to say, that as Maria's jealous husband he entirely failed to rival Ronconi. Like him, he lacks the courtly bearing and appearance requisite to convey a fitting idea of De Chevreuse; but he is in addition deficient in that wonderful command and play of feature for which the other is so remarkable, and which are so requisite for the due portrayal of the conflicting emotions called forth in the last act. Nevertheless, he made a very great and real impression upon the audience, and for myself, I experienced the feeling, not so much that

the artist's performance, as a piece of acting, was an inferior one, but that his inimitable predecessor had, so to speak, entirely exhausted the part. Signor Pandolfini's vocal merits, however, need no such qualification; for nobler or more expressive singing it would be difficult to meet with in Italy. On a former occasion, and in another opera I fancied him slightly given to exaggeration; but there was no trace of it in Maria di Rohan, and I think that were he addicted to this too common fault, so stormy a character as Chevreuse would certainly have called it forth. To sum up, he is the best Italian singer, in full possession of his powers, whom I have met with in Italy; and should he be engaged for the approaching season in London, will be a valuable acquisition to either opera-house. Maddie Vercollini was a respectable Gondi; but did not give any hope of her ever becoming a successor to Alboni.

The affairs of San Carlo, as regards the artistes, have been thrown into some confusion lately, owing to the continued indisposition of Madame Lagrua. It has therefore been found necessary to close the theatre on such nights as Madame Lotti may have been unable to sing, and as one prima donna can scarcely be expected to bear the whole weight of the establishment, Atlas-like, upon her shoulders (albeit, "once upon a time" the exceptional physical powers of Catalani enabled her to try and to carry out such an experiment), the performances have been comparatively few, and the operas of which I have written have been continually repeated. *La Favorita*, frequently announced, has been as frequently postponed, but will, I believe, shortly be revived with a Signora Tosi-Travelli in the part of "Leonora di Guzman." Of her antecedents, I am entirely ignorant; but she is probably a member of a well-known theatrical family of that name, and as such, her debut will be one of some interest. However, as there is apparently small chance of the opera being given during the remainder of my stay, I am compelled, with the preceding account of Maria di Rohan, to bring this sketch of the winter's musical doings in Italy to a conclusion. M. W.

Hotel Crocette, Naples, March, 1866.

MR. MUSGRAVE is writing the music to Mr. Burnand's forthcoming new classical burlesque about to be produced at the Strand Theatre.

STRAND THEATRE.—In consequence of the sudden indisposition of Miss Raynham at the Strand Theatre on Saturday last, the part of Amorosa in Mr. Troughton's comedy *The Fly and the Web* was played by Miss Kate Rance. The rapid study involved by this change would have been sufficient excuse had the part been indifferently played, but this young lady, whose talents appear to be of a very high order, needed not the apology which the stage manager came forward to make. Her impersonation of the part was marked by originality and a true appreciation of the character she had undertaken to portray, and the audience fully enjoying every line, roared with laughter, and vigorously applauded every speech which fell to Miss Rance. Miss Swanborough played Belisia with much spirit and point.

BIRMINGHAM.—PRESENTATION TO ETHARDO.—On Saturday evening last, at the conclusion of Mr. Ethardo's performance at Day's Crystal Palace, Mr. D. Saunders, after a complimentary speech, presented him with a splendid gold medal, value £20. Ethardo briefly replied, and expressed his regret at leaving a town where he had met with so hearty a reception. The medal bears the following inscription:—"Presented by J. Day, Esq., and several friends, to Ethardo, as a mark of great esteem for his talent as an artist, and his conduct as a gentleman. Day's Concert Hall, Birmingham. March 17, 1866." On the reverse was a representation of the spiral ascension, and on the edge the words—"Go, command the globe." At the conclusion of the ceremony very hearty cheers were given by the audience.—*Daily Post*.

A GRANDSON OF MERUL, THE COMPOSER.—The following appeared in the *Edinburgh Journal* in an article on the third concert of the Edinburgh Philharmonic Society:—"M. Méhul, a French pianist, resident in Glasgow—a grandson, we understand, of the composer of *Joseph*—did himself considerable credit in his different performances. Weber's *Concertstück* is a favourite piece with all pianists, and M. Méhul's playing combined a certain amount of vigour with considerable clearness of touch. Schumann's *Nachtstück* is a taking little *moreau* which, while possessing the wild, quaint restlessness characteristics of its composer, is rich in expression and melody. In the 'Invitation' we had more *tempo rubato* than in Mr. Hallé's rendering, and liberties were taken with the music which we could not approve; but the runs were played with great rapidity and with a beautiful pearly touch. Mendelssohn's pianoforte and violoncello duet—a beautiful theme, with variations worthy of it—was a thoroughly artistic performance, Mr. Aylward's playing being distinguished by refinement and delicately appreciative expression."

CHARTERHOUSE CRITICISM.

SIR,—You, who know most things, and whose keen judgment is only equalled by your extraordinary—but I refrain, as I know that your modesty is second only to your (however, never mind)—well, sir, you whose knowledge is perhaps—I beg your pardon; but in speaking of such a great man as yourself, whose most trifling (well, well, no more)—you who, as I said before, know most things, will scarcely be able to tell why I head this article “Charterhouse Criticism,” because there will be nothing about the Charterhouse in it: there is no reference either to the time-honoured school, or to the revered body of elder brethren, or even a distant allusion to poor Thackeray’s most loveable creation, Col. Newcome: no, sir; it has nothing to do with the Charterhouse. Yet, you naturally ask, in those bland tones, and with the ethereal expression, which, all whose privilege it has been to know you, sir, must (I beg your pardon; I am digressing again)—well, sir, you naturally ask—“Why head it ‘Charterhouse Criticism?’” Because, sir, I know why. I possess information, and with my information, I am in a situation to show the relation between a musical article and Charterhouse? But I will not use my power; although I know, I will not tell. No, sir; not unless you, whose slightest wish, or whose most trifling request is, as I said before—I beg your pardon; I will not do it again; but the theme is fascinating and inexhaustible.

Well, sir, my attention was called (I believe that is the right phrase when you have taken special pains to look a thing out for yourself) to a criticism upon Mr. Sullivan’s new Symphony in a paper entitled the —, which you or some of your staff may have heard of. As a specimen of elegant scholarly writing, profound musical knowledge, and keen, unerring judgment combined, it is so remarkable that I cannot help commenting upon it, and making many of its hidden beauties clearer and more distinct to the general reader (whoever that distinguished staff officer may be) in a similar manner to that which Mr. Secretary Grove has employed in his masterly analysis of Tennyson’s “Ask me no more.” *Imprimis*:—the writer holds it “unfair towards a composer to criticise the work of months, perhaps years, after a single ‘hearing’; particularly as the crowded state of the room prevented a favourable ‘hearing.’” Excellent principle; but, unfortunately, our critic proceeds thereupon to give half a column of elaborate criticism, and so proves himself “unfair to a composer.”

Second:—

“The first movement, *andante*, three-quarter time, opens with the bass brass giving out a subject neither new nor yet objectionable, but scarcely impressive or important enough to begin a work of magnitude. A graceful passage for flute leads in a unison for four horns of smooth dirge-like character.”

Saying nothing to the curious theory which the first sentence involves, viz., that if a subject is new, it cannot be of sufficient impressiveness or importance to begin a work of magnitude, I am a little startled to find such a keen writer discover passages and instrumentation in the performance which do not exist in the score. One would imagine that “after the neither new nor objectionable subject, came a graceful passage for the flute, &c.” Well, sir, I was allowed by excellent and accomplished Mr. Manns to look at the score, and I could discover nothing like what our critic describes. Our critic is a kindly man, but he must be just. He says:—

“With all kind feeling towards Mr. Sullivan we suggest less frequent employment of the violoncello in doubling the violin melodies.”

Unhappy young man!—how heinous [his offence; yet though it must not be passed over, the critic would chastise in a loving spirit.

We are next told that “the want in the second part of the first movement is a working out of the subjects after the real symphonic form, and relief by modulating harmonies.” Mr. Sullivan should immediately place himself under the —’s critic for a course of study in practical composition and acquire that which Mr. Goss, Dr. Bennett, Herren Moscheles, Rietz and Hauptmann have been unable to teach him. Wind instruments must not be treated as solo instruments, because “the clarinet solos, although played by Mr. Pape with much taste and expression, seem out of place in such a composition.” Composers in future, if they have a rather delicate melodic phrase, will do well always to give it to two or three instruments together (say a trombone, flute and bassoon), as

it will then be in keeping with the style of the composition. Our critic’s own style is even better than his logic.

“The second movement, *andante espressivo*, is in our opinion the best portion of the work, and judging from its reception, we, the public, thought so too.”

There, Sir! we, as well as ourselves, “thought so.” What strength, what terseness! He goes on:—

“The *allegretto* $\frac{3}{4}$ time is somewhat like the march in *Blue Beard* and other melodies that might be named.”

But his kindly nature will not let him wound Mr. Sullivan by naming the “other melodies.”

“The air is given by the oboe with strings *pizz*, and again by violoncelli with wind instruments. Further on the full brass repeat it with a new accompanying figure in chords for the violins.”

The —’s critic must have heard this upside down for the wind instruments are *all above* the violoncellos in the passage alluded to. Moreover, the only brass that play the melody are two French horns, which can scarcely be said to represent the “full brass” in their integrity. I believe I am right in saying there are no trombones in the movement. There is in the last movement—“a great tendency to ‘lay on’ the brass, a prevailing fault in the present day.” At first one is inclined to think that this is a thoughtful reflection upon the present high prices of things in general, until our critic adds, “The strings however have not been left unemployed.” No—Mr. Sullivan will have a just return for his money. He will not allow his string instruments to leave the orchestra until all is finished, and to insure their remaining there he gives them something to play whilst the brass is “laying on.”

Now, Sir, I am inclined to think that this style of criticism (which for reasons known to myself only I have entitled “Charterhouse Criticism”) is what one might expect from “The Biddlecombe Bystander” or any other provincial newspaper which only has the opportunity once a year of revelling in musical criticism; but from a newspaper professedly devoted to the interests of music (I use the word “professedly” advisedly), and whose province it should be by conscientious, modest, yet accurate and soundly discriminating reports to do justice equally to the artist and to the public, one is led to look for something more careful in matter and less fatuous in style. You, Sir, to whom —*—Yours, &c.,

To D. Peters, Esq.

ONE IN A THOUSAND.

[*The rest, being in a strain of fulsome compliment, is omitted.]

—D. PETERS.]

MILAN.—Nicolai’s *Templario* has made *fiasco* at the *Scala*. On the contrary, *Don Giovanni* has been received at the *Carcano* with unbounded enthusiasm. The *Trovatore* finds Mozart’s opera to comprise “*toute la musique possible*”—that is to say, the florid and comic style of Rossini, the pathetic of Bellini, the supernatural of Weber, the terrible of Meyerbeer, the ideal of Gounod and the invention of—Wagner. The last swallows up all preceding eulogies and proves the writer an incapable judge. Nevertheless, the success of *Don Giovanni* was enormous and promises to create a new epoch in dramatic musical taste in Italy. Some years since an opera by Mozart would have obtained merely a *succès d’estime*. That could hardly be withheld from him.

NAPLES.—The *réchauffée* which the publishers are pleased to entitle *Maria Stuarda*, and which they have endeavoured to palm off on the public as a new opera by Donizetti, was produced recently at the *San Carlo*, but proved a most lamentable failure. Quite a sensation was created by the behaviour of the tenor, Signor Mirate, who, on being hissed for his bad singing, deliberately insulted the public.—A new opera buffa, entitled *I due Mariti*, music by Signor D’Arienzo, words by A. Spadetta, has been produced at the *Teatro Bellini*. It was not a great success, but it was not a failure.—There will be an operatic company this spring at the *Giardino d’Inverno*. Madame Borghi Mamo is among the artists already engaged.

BRESLAU.—A three-act opera, entitled *Claudine von Villa Bella*, has been successfully produced. The music is written by Count Hochberg-Fürstentstein, who at first announced himself as Herr J. H. Franz. He soon, however, dropped the pseudonym. The text is adapted by Herr M. Karte, from Goethe. Count Hochberg-Fürstentstein is not much more than twenty.

COBURG.—A grand musical festival is to be given about Midsummer, with the co-operation of Liszt, Bülow, Litolf, and Raff. Herr Richard Wagner is to be the conductor.

PROFESSOR WYLDE'S LECTURES AT GRESHAM
COLLEGE.

SECOND LECTURE.—ON CONVENTIONALISM IN MUSIC
IN HILARY TERM, 1866.

In my last night's lecture I showed by numerous illustrations, the evils of conventionalism as an accepted standard of judgment on the arts. In reviewing the progress of painting, poetry, architecture, and sculpture, I pointed to the palsy effect of conventionally formed opinions, and noticed some of the various instances, in which the arts have been dwarfed, and true genius in every direction cramped, and fettered by this unreasoning, and pernicious system of criticism. As more especially belonging to my own range of art, I pointed to the effects of the tyrannical sway which *conventionalism* has exercised in music, claiming that as it is the most universally attainable of all the arts,—the most popular in its application to the sentiments, feelings, passions, and emotions of the mass of mankind, and the most valuable as an element of general civilization, and universal refinement, so any system which tends to deprave the taste, or stultify the progress, and growth of this noble art must be proportionally more pernicious in its action upon the popular mind, than conventionalism in any other direction.

The limits of my last night's address only permitted me to notice the effect of this intellectual incubus in general terms, and to quote the instance of the conventionally accepted doctrine of "the equal temperament system." I shall now, therefore, call your attention to some illustrations of the effects of conventionalism in the musical art, as proved in cases of individual genius, and show the struggles which "musical geniuses" have endured when their inspiration led them out of the conventional grooves in which popular opinion delights to run, and withal to bind and fetter the minds that would venture to do battle with its tyrannical dictum. No teacher of the present day would more cordially commend to the musical scholar a careful and appreciative study of the masters who have excelled in that form of composition known as fugue, and counterpoint than myself; indeed, it would be almost superfluous for one who like myself has constantly advocated the study of music as a science, no less than an art, to enlarge upon the recognition of this branch of study to the accomplished musician. In the day when musical compositions were almost exclusively written in this form, however, conventionalism with its invariable palsy influence upon progress and the development of ideas, determined that because fugue, and counterpoint were excellent, and often grand and sublime, so nothing but fugue and counterpoint should be tolerated, and that any bold composer who should dare to fledge the wings of his musical genius in any other form than that of the strictest school of method was an empiric, and worthy only to become the target of conventionally-minded critics' scathing rebuke and censure. And thus it was that amongst the writings of the period—distinguished as the era of fugue and counterpoint—we constantly recognise the bright scintillations of a genius which, cramped and fettered by the strict rules of early musical art, vainly strove to overleap it, but was perpetually restrained by the fear of moving out of the grooves in which it was the conventional opinion of the period that music should run.

It is no answer to the charge I bring against conventionalism to say that its pernicious tyranny is always ultimately dethroned, and to point to the fact of the vast latitude assumed by the musicians of the present day in contrast to the severe schooling of the counterpoint and fugue era as the evidence of it. I admit that Nature, with her irrepressible spirit of progress, is perpetually waging war, and, just as perpetually triumphing over our pet mistakes and stereotyped follies, but the instruments with which she accomplishes her great progressive movements are too generally the sacrifices—if not the martyrs—of the work.

Take for example the case of Gluck, who stood out amidst the composers of his time as one distinguished for the declamatory style of music. Gluck was a composer who ventured to adapt sounds to words, to embody the poet's idea in his music, and actually launched into the daring flight of representing emotion and passion in musical tones.

It is quite sufficient to say that conventionalism had not in Gluck's day arrived at the conception that music meant ideas, or that melodious sounds could embody passion, and sentiment, to comprehend the indignation with which she assailed this daring innovation on her empire. With the usual imbecility with which error defends itself by weakness, conventionalism arrayed as its champion Piccini against Gluck. I need not enter into the details of the struggle; its result simply proves the assertion I have before made, viz., that true genius is the imperishable part of Art, and does not need conventionalism to enshrine its name in the hearts of posterity. This, as every musical scholar knows, has gratefully enrolled the name of Gluck in the living records of enduring fame, and only redeemed that of Paccini from oblivion by remembering him as the weak and vanquished antagonist of Gluck. Rugged and even uncouth in style, with little or none of the senti-

mentality of the later Italian school, Gluck nevertheless realised, with all the truthfulness of natural perception, that the real object of music was to embody speech in harmonious sounds. To carry out this sublime idea in his compositions was obviously his aim, and how far he succeeded we have the testimony of conventionalism who raised its usual war-cry against progress, and its wail over its own accepted methods, (endangered by one who could perceive the difference between the art which represented nature, and that which represented merely very bad habits,) by crying "Away with this German Philosopher! What is to become of the vocal art, divested of Fiorituri? What is the use of singing except to execute roudades? and what kind of music is that to which a meaning is attached, which attempts to represent the passions, and actually proposes to declaim expression and feeling? Conventionalism to the rescue! Piccini is the composer of the day! We want no restorer of the Greek Art (as Gluck's admirers designated him), but a composer who writes in the fashion of the age." So Piccini became the hero of the musical fight; but the stern and rugged German never for one moment yielded his position, and finally succeeded in dethroning the tyrant "conventionalism," and in substituting the truth of nature in music for the atrocities of a false art, which nothing but conventionalism could have rendered tolerable. Thus time, the touchstone of truth, has done the great composer justice, and handed down his name to posterity as a true musician, whilst that of his rival (as I have stated) is only rescued from oblivion, by the fact of his having assumed to be the antagonist of Gluck.

It is impossible in the course of a single lecture to multiply the illustrations of my position to any numerical extent; the truth is, that as each age has developed a fresh manifestation of human intellect in the arts and sciences, conservatism has been the element that has protected the really true, and beautiful from being swept away by the excessive and sometimes reckless ardour of the progressionist, whilst conventionalism has been the law by which habit and custom have enshrined popular caprices, accidental fashions, exaggerated opinions, and meretricious fancies in the seat of popular judgment and favour. I could fill volumes with a detail of the struggles which true art has been compelled to make against this blind and unceasing tyranny. I have before shown how surely in every science it has battled for the preservation of the false. I have proved the manifest injury it has inflicted in its general sway over the truthfulness of nature in music, and I shall conclude with one modern and therefore familiar illustration of its pernicious effects upon the present action of musical composition, which, I need scarcely remind you, should be of such a character as to bend the public taste to the highest possible appreciation of the ennobling influence of music as an educator of the public mind.

In no country of modern times have greater efforts been made to establish an authoritative musical school than in France, and in no country have the results borne so little valuable proportion to the energy employed in the effort. It must be obvious to every reasoning musician that the great aim of the lyric drama or opera should be to represent ideas through the instrumentality of music. The leading feature of the opera, therefore, should be the *idea* and its perfect embodiment in the music. The rhythm of the words in poetry, the action of the performers in gesture, and the scenic arrangements of the whole, must be admitted to be valuable *adjuncts*, but adjuncts only. Now, whilst I admit the renown of the French stage for its dramas, the celebrity of its analytical essays, and the merit so universally attributed to its artists, upon whom, it is claimed, the toga of the classical drama has fallen, I maintain that in the opera all these excellencies should become subservient to the higher and yet more expressive representation of nature through the music; the *predominance* of dramatic, poetic, and merely spectacular effects is altogether out of place; and, if the music be capable (as it should be) of interpreting nature, it absolutely detracts from its value, by placing it in a position of secondary importance; thus making the aim of the performance, viz., the representation of the higher art, subservient to the lower, and music, the adjunct, instead of the *speciality* of operatic excellence. Now, this is the position assumed by the French school of the day; and so tyrannical is the power of conventionalism to endorse a wrong that custom has once sanctioned, that although there are individual specimens of rare excellence, and true genius to be found amongst the French composers of this generation, they offer but little resistance to the tide of popular opinion that sets in favour of the conventionally admired school, wherein music is frittered away, and sacrificed to the scenic and merely dramatic effects, of gesture, speech, and spectacle. The French, I repeat, have acquired a just celebrity for their analytical essays on the drama and the reduction of stage effects to a system. We find that they have laid down as a definition of the opera, the affirmation that it consists of three elements, viz., "gesture, speech, and music," which they call the three languages which constitute, in combination, "opera." I wish to draw your attention to the *order* of precedence here observed, to justify the assertion I have made on this subject; so that what with the analysis laid down, and the conventionalism which invariably pushes popular fallacies to

extremes, the idea, if not fully expressed, is certainly represented in French opera, that it is better to sacrifice "speech" than "gesture," and better to sacrifice "music" than "speech." So that in this oracular decision gesture becomes the principal feature of opera; speech comes next; and music is either a pretty addendum or, on the other hand, tolerated because it gives occasion for the performance of an excellent libretto, assisted by all the appeals which real graces and occasional grimaces can make so successfully to popular favour.

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MAD. LUCCA.—A report is going the round of the German papers to the effect that the above distinguished artist has just signed an engagement by which she undertakes for the sum of 30,000 francs, together with the payment of all her own expenses and those of two persons she may take with her, to sing ten times at the Royal Operahouse, Madrid, during the course of next month.

COLOGNE, 11th March.—(From a correspondent.)—*Endlich*, the long expectation of the public has been highly satisfied. Mdle. Titiens is come, and on appearing as Norma yesterday evening she achieved one of those triumphs to which she is accustomed. I do not intend giving you a description of this magnificent creation, so well known and appreciated in England, but I cannot pass unnoticed the magnetical influence of Mdle. Titiens' singing and acting, which raised the public to a pitch of enthusiasm never known before in Cologne. The *somma diva* was grand in the first act, greater in the second, and sublime in the third. Interrupted by thunders of applause at every phrase and gesture, she was recalled several times at the end of every act, as well as at the end of the opera, and received with the most vociferous bravos by a crowded and fashionable audience. A beautiful laurel wreath, with a white ribbon bearing the names of Crezeld, Elberfeld, Eysen, Bonn, Düsseldorf, and Cologne, embroidered in gold, was sent to Mdle. Titiens after the performance. The ensemble was miserable, and it wanted the great steadiness of the celebrated songstress to keep in tune and in time, especially in the duets with a very deficient Adalgisa, Mdle. Schubert, and in the last finale with a chorus and orchestra, singing and playing out of all time and season. The places, at double prices, for Mdle. Titiens' performances, are sold a week or two in advance. To-morrow the prima donna sings at a concert in Düsseldorf, and the day after she reappears as Valentine in the *Huguenots*, a part in which you know she is unique. Then comes *Don Giovanni*, *Fidelio*, *Faust*, &c. I hear that Mdle. Titiens' niece is coming out at Cologne as Zerlina in *Don Giovanni*, and that she is studying the part with Madame Marchesi. So once more the *gemüthlich* Germans are very proud to possess a celebrity of their own, even although the English, whose opinions they have always deprecated in musical matters, first discovered and encouraged the artist, as they did with Handel, Mendelssohn, &c. More on the same subject in my next.

[By the bye, how many acts in *Norma*?—Ed. M. W.]

PROFESSOR WYLDE'S LECTURES AT GRESHAM COLLEGE.

SECOND LECTURE.—ON CONVENTIONALISM IN MUSIC
IN HILARY TERM, 1866.

In my last night's lecture I showed by numerous illustrations, the evils of conventionalism as an accepted standard of judgment on the arts. In reviewing the progress of painting, poetry, architecture, and sculpture, I pointed to the palsy effect of conventionally formed opinions, and noticed some of the various instances, in which the arts have been dwarfed, and true genius in every direction cramped, and fettered by this unreasoning, and pernicious system of criticism. As more especially belonging to my own range of art, I pointed to the effects of the tyrannical sway which *conventionalism* has exercised in music, claiming that as it is the most universally attainable of all the arts,—the most popular in its application to the sentiments, feelings, passions, and emotions of the mass of mankind, and the most valuable as an element of general civilization, and universal refinement, so any system which tends to deprave the taste, or stultify the progress, and growth of this noble art must be proportionably more pernicious in its action upon the popular mind, than conventionalism in any other direction.

The limits of my last night's address only permitted me to notice the effect of this intellectual incubus in general terms, and to quote the instance of the conventionally accepted doctrine of "the equal temperament system." I shall now, therefore, call your attention to some illustrations of the effects of conventionalism in the musical art, as proved in cases of individual genius, and show the struggles which "musical geniuses" have endured when their inspiration led them out of the conventional grooves in which popular opinion delights to run, and withal to bind and fetter the minds that would venture to do battle with its tyrannical dictum. No teacher of the present day would more cordially commend to the musical scholar a careful and appreciative study of the masters who have excelled in that form of composition known as fugue, and counterpoint than myself; indeed, it would be almost superfluous for one who like myself has constantly advocated the study of music as a science, no less than an art, to enlarge upon the recognition of this branch of study to the accomplished musician. In the day when musical compositions were almost exclusively written in this form, however, conventionalism with its invariable palsy influence upon progress and the development of ideas, determined that because fugue, and counterpoint were excellent, and often grand and sublime, so nothing but fugue and counterpoint should be tolerated, and that any bold composer who should dare to fledge the wings of his musical genius in any other form than that of the strictest school of method was an empiric, and worthy only to become the target of conventionally-minded critics' scathing rebuke and censure. And thus it was that amongst the writings of the period—distinguished as the era of fugue and counterpoint—we constantly recognise the bright scintillations of a genius which, cramped and fettered by the strict rules of early musical art, vainly strove to overleap it, but was perpetually restrained by the fear of moving out of the grooves in which it was the conventional opinion of the period that music should run.

It is no answer to the charge I bring against conventionalism to say that its pernicious tyranny is always ultimately dethroned, and to point to the fact of the vast latitude assumed by the musicians of the present day in contrast to the severe schooling of the counterpoint and fugue era as the evidence of it. I admit that Nature, with her irrepressible spirit of progress, is perpetually waging war, and, just as perpetually triumphing over our pet mistakes and stereotyped follies, but the instruments with which she accomplishes her great progressive movements are too generally the sacrifices—if not the martyrs—of the work.

Take for example the case of Gluck, who stood out amidst the composers of his time as one distinguished for the declamatory style of music. Gluck was a composer who ventured to adapt sounds to words, to embody the poet's idea in his music, and actually launched into the daring flight of representing emotion and passion in musical tones.

It is quite sufficient to say that conventionalism had not in Gluck's day arrived at the conception that music meant ideas, or that melodious sounds could embody passion, and sentiment, to comprehend the indignation with which she assailed this daring innovation on her empire. With the usual imbecility with which error defends itself by weakness, conventionalism arrayed as its champion Piccini against Gluck. I need not enter into the details of the struggle; its result simply proves the assertion I have before made, viz., that true genius is the imperishable part of Art, and does not need conventionalism to enshrine its name in the hearts of posterity. This, as every musical scholar knows, has gratefully enrolled the name of Gluck in the living records of enduring fame, and only redeemed that of Paccini from oblivion by remembering him as the weak and vanquished antagonist of Gluck. Rugged and even uncouth in style, with little or none of the senti-

mentality of the later Italian school, Gluck nevertheless realised, with all the truthfulness of natural perception, that the real object of music was to embody speech in harmonious sounds. To carry out this sublime idea in his compositions was obviously his aim, and how far he succeeded we have the testimony of conventionalism who raised its usual war-cry against progress, and its wail over its own accepted methods, (endangered by one who could perceive the difference between the art which represented nature, and that which represented merely very bad habits,) by crying "Away with this German Philosopher! What is to become of the vocal art, divested of Fioritura? What is the use of singing except to execute roudades? and what kind of music is that to which a meaning is attached, which attempts to represent the passions, and actually proposes to declaim expression and feeling? Conventionalism to the rescue! Piccini is the composer of the day! We want no restorer of the Greek Art (as Gluck's admirers designated him), but a composer who writes in the fashion of the age." So Piccini became the hero of the musical fight; but the stern and rugged German never for one moment yielded his position, and finally succeeded in dethroning the tyrant "conventionalism," and in substituting the truth of nature in music for the atrocities of a false art, which nothing but conventionalism could have rendered tolerable. Thus time, the touchstone of truth, has done the great composer justice, and handed down his name to posterity as a true musician, whilst that of his rival (as I have stated) is only rescued from oblivion, by the fact of his having assumed to be the antagonist of Gluck.

It is impossible in the course of a single lecture to multiply the illustrations of my position to any numerical extent; the truth is, that as each age has developed a fresh manifestation of human intellect in the arts and sciences, conservatism has been the element that has protected the really true, and beautiful from being swept away by the excessive and sometimes reckless ardour of the progressionist, whilst conventionalism has been the law by which habit and custom have enshrined popular caprices, accidental fashions, exaggerated opinions, and meretricious fancies in the seat of popular judgment and favour. I could fill volumes with a detail of the struggles which true art has been compelled to make against this blind and unceasing tyranny. I have before shown how surely in every science it has battled for the preservation of the false. I have proved the manifest injury it has inflicted in its general sway over the truthfulness of nature in music, and I shall conclude with one modern and therefore familiar illustration of its pernicious effects upon the present action of musical composition, which, I need scarcely remind you, should be of such a character as to bend the public taste to the highest possible appreciation of the ennobling influence of music as an educator of the public mind.

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MUNICH.—Herr Beck, of the Imperial Operahouse, Vienna, will visit this capital next month, and sing the part of Telramund in Herr R. Wagner's *Lohengrin*, a "model" performance of which will be given by order of the King. The other "model" performers will be Mad. Schnorr von Carolsfeld (Ortrud); Mdlle. Deinet (Elsa); and Herr Niemann, from Hanover (Lohengrin). The "model" conductor on the occasion will be Herr von Bülow.

MAD. LUCCA.—A report is going the round of the German papers to the effect that the above distinguished artist has just signed an engagement by which she undertakes for the sum of 80,000 francs, together with the payment of all her own expenses and those of two persons she may take with her, to sing ten times at the Royal Operahouse, Madrid, during the course of next month.

COLOGNE, 11th March.—(From a correspondent.)—*Endlich*, the long expectation of the public has been highly satisfied. Mdlle. Titiens is come, and on appearing as Norma yesterday evening she achieved one of those triumphs to which she is accustomed. I do not intend giving you a description of this magnificent creation, so well known and appreciated in England, but I cannot pass unnoticed the magnetical influence of Mdlle. Titiens' singing and acting, which raised the public to a pitch of enthusiasm never known before in Cologne. The *somma diva* was grand in the first act, greater in the second, and sublime in the third. Interrupted by thunders of applause at every phrase and gesture, she was recalled several times at the end of every act, as well as at the end of the opera, and received with the most vociferous bravos by a crowded and fashionable audience. A beautiful laurel wreath, with a white ribbon bearing the names of Crezeld, Elberfeld, Eysen, Bonn, Düsseldorf, and Cologne, embroidered in gold, was sent to Mdlle. Titiens after the performance. The ensemble was miserable, and it wanted the great steadiness of the celebrated songstress to keep in tune and in time, especially in the duets with a very deficient Adalgisa, Mdlle. Schubert, and in the last finale with a chorus and orchestra, singing and playing out of all time and season. The places, at double prices, for Mdlle. Titiens' performances, are sold a week or two in advance. To-morrow the prima donna sings at a concert in Düsseldorf, and the day after she reappears as Valentine in the *Huguenots*, a part in which you know she is unique. Then comes *Don Giovanni*, *Fidelio*, *Faust*, &c. I hear that Mdlle. Titiens' niece is coming out at Cologne as Zerlina in *Don Giovanni*, and that she is studying the part with Madame Marchesi. So once more the *gemüthlich* Germans are very proud to possess a celebrity of their own, even although the English, whose opinions they have always deprecated in musical matters, first discovered and encouraged the artist, as they did with Handel, Mendelssohn, &c. More on the same subject in my next.

[By the bye, how many acts in *Norma*?—Ed. M. W.]

CRYSTAL PALACE.—(communicated).—Good Friday, the great middle-class holiday, is always a busy day at Sydenham. The attendance is measured by the capacity of the railway and other means of conveyance. The Directors make a day like this as attractive as possible, and the great Sacred Concert provided for the afternoon's enjoyment usually includes artists of the highest order. Mr. Sims Reeves, of course, heads the list; but in addition Mr. Santley, that universal favourite—Madame Rudersdorff, and Mr. Weiss, with Mr. Harper (trumpet solo), the full Band of the Crystal Palace Company, the Band of the Coldstream Guards, and a chorus, swell the attractions. The collections of birds in the new aviaries, including an extraordinary covey of tame partridges, a rare Australian piping crow, a tame snipe, &c., with the Show of Spring Flowers by Messrs. Cutlush, on a stage 300 feet long, add to the Crystal Palace programme on the coming Good Friday; and, although every exertion will be made by the railway companies, the road will have an ample show of travellers, and every access to the Palace be thronged. The new High-Level Railway will be an important additional feeder. Starting from Farringdon and Victoria, and passing through the populous districts between the river and Brixton, it may convey thousands. The South-Eastern offers a quiet route by Charing Cross, London Bridge, &c., *via* Mid-Kent, to Lower Sydenham, a pleasant walk of about a mile to the Crystal Palace entrance at Penge. The largest number, however, will travel by the Brighton and South-Coast lines from London Bridge, Victoria, and Kensington, from Croydon and other places south of the Palace. As the Kensington station also communicates with the North London Line, a large influx may be expected. Extra trains will be run from all stations, but those who start early get best accommodation. The Palace will be opened from nine in the morning, and remain open, lighted up, until all have departed, so as to give ample time for return. For Easter great preparations are making. Ethardo, who has been fulfilling with wonderful success a few of the many country engagements pressed upon him during his *congé* from the Palace, resumes his "spiral ascensions," with Wombwell's Menagerie, and a variety of holiday entertainments, the Palace maintains its character as the "*resort of all*." The attendance during the past few months has been considerably in excess of any former year, a result attributable in a great degree to the convenience afforded by the new High-Level Railway, and the general adoption of the Guinea Season Ticket.

DURHAM.—On Thursday evening last, a musical festival was given in Christ Church, on the occasion of the opening of the organ. The weather was unfavourable, notwithstanding which there was a large attendance, and the performance was a most successful one. In addition to the well-trained choir of Christ Church, the following artists were engaged as principals:—Mr. Price, principal tenor, and Mr. Lambert, principal basso, of Durham Cathedral. Mr. Price has a fine tenor voice, and gave much satisfaction in "Comfort ye my people" and "In native worth," both being excellently sung. Mr. Lambert has a powerful, rich toned, and legitimate bass voice, and gave in splendid style the "Pro Peccatis," from Rossini's *Stabat Mater*, and the recit. and air "Now Heaven in fullest glory shone" (*Creation*). The effect of the last named song was heightened by the gradual descent of the voice on the words "With sinuous trace the worm," to the low D, on which Mr. Lambert succeeded in giving a fine ponderous note. Mr. Potheary, the organist, performed several solos on the organ, in a superior manner, showing off with great taste the various combinations and stops of the fine toned instrument just erected in Christ Church. The singing of the choir was the theme of general admiration and the concert was a great success.

DUNDEE.—Mr. Kennedy, the Scottish vocalist, who is at present on his farewell tour in this country, previous to his departing for America, gave the first of two entertainments in the Exchange Hall, Castle Street, on Saturday evening. The applause at the conclusion of each song, and the attempts to encore, testified to the influence exercised on the audience. There is a truthfulness, a reality about Mr. Kennedy's conception, and consequently about his delivery of the songs, which, joined to his manly, tenor voice, goes to the heart of every lover of national poetry. Who can sit unmoved while listening to "Scots wha hae," for instance, or "The Flowers of the Forest"?—two songs entirely different in character and sentiment. But we need not particularise; we have so often had the pleasure of recording our impression of Mr. Kennedy's abilities, both natural and acquired, and his reputation is now such that we should be but repeating what we have often before said. The two Scotch fantasias, played by Mr. Land, are replete with beauty, and reflect much credit on his skill as a composer; while his style of playing them proves him a clever and legitimate performer. He is a sound musician, who not only can write a good composition, but can play it without ostentation.—*Dundee Advertiser*, March 12th.

ART PATRONAGE IN RUSSIA.—The Emperor of Russia has given a present of 2000 roubles to M. Jeroff, the composer of the Russian opera *Kogneda*, besides settling on him a life-annuity of twelve hundred roubles.

THE GOLDSMITH'S BENEVOLENT INSTITUTION.—A concert in aid of the above charity took place at St. James's Hall on Tuesday evening, which attracted a very large and fashionable audience. The first portion of the concert consisted of a sacred selection from the works of Mendelssohn, Handel and Spohr. To Madame Parepa was allotted the solo of "Hear my prayer" (Mendelssohn), "Let the bright seraphim" (Handel), with the trumpet *obligato* of Mr. T. Harper, which was loudly re-demanded, in both of which the newly-arrived prima donna exhibited her great faculties and penetrating tones to the best advantage; to Miss Eyles the aria, "O rest in the Lord," which, to use a novel saying, left nothing to be desired. Miss Eyles also joined Miss Edith Wynne and Madame Parepa in the *Elijah* trio, "Lift thine eyes," which made a great impression. Miss E. Wynne sang in first-rate style Spohr's solo from *The Crucifixion*, "As pants the hart," which commended an immediate repetition. The chorus, under the direction of Mr. Joseph Heming, consisting of the West London Madrigal Society, did their part most effectively in Spohr's most charming composition, in which the salient characteristics of the renowned master's style were demonstrated in the most unmistakable manner. The selection by this admirable band of vocalists agreeably varied the programme by several glees and madrigals by Benedict, Bishop, Stevens, &c. The second part of the programme consisted of a miscellaneous character by the vocalists present. Miss Ellice Jewell played Bach's Gavotte in G minor, a piece by Mendelssohn, and Schumann's Arabesque, in all of which she exhibited much mastery over the instrument and received great applause. Mr. Frank Mori officiated as accompanist. The concert appeared to give universal satisfaction.—*BASHI BAZOOK.*

ASHFORD.—The Choral Union gave their first concert at the new Corn Exchange, on Thursday, and the programme consisted chiefly of amateurs, Mr. Frank Elmore being the only professional gentleman engaged. The society has been organised and trained by Mr. Legg, whose indefatigable labors were fully recompensed by the efficient manner the choir sustained their parts. Mr. Frank Elmore sang "Comfort ye my people" and "Every valley," "In native worth," and "Airy Fairy Lillian," a charming little song of his own composition, which was rapturously encored. The room was crowded with the *élite* of the neighborhood.

FESTIVALS.—The Festival of the Three Choirs will be celebrated in Worcester Cathedral and College Hall on the 10th, 11th, 12th, and 13th of September, the Dean and Chapter having given their assent, in reply to a requisition signed by the lord bishop of the diocese, Sir John Pakington, M.P., Sir E. Lechmere, and a long list of the city and county gentry. At the first meeting of the stewards, the high sheriff in the chair, Dr. Williams, of Worcester, was nominated honorary secretary, in the room of the late Rev. R. Serjeant. Mr. Done, organist of the cathedral, will be conductor. Amongst the engagements will, of course, be Sims Reeves, Santley, Madame Sainton-Dolby, and perhaps Viardot might be persuaded to come. There will be some novelties (so much desired) to impart interest in the week's programme, amongst which Costa's *Naaman* ought decidedly to appear, to afford the opportunity to the Three Choirs to hear that fine work. Some of the works of Hiller, of Cologne, might be judiciously selected—his *Whitsuntide Cantata*, for instance, recently done at the Gewandhaus Concerts, in Leipzig. It is of vital importance, considering the attacks of influential persons on these time-honoured musical gatherings, that the festival should be of the highest order, both for the cause of charity and for the advancement of art. The Norwich Festival will follow the Worcester week, but the precise period is dependent on the possibility of the presence of the Prince and Princess of Wales in St. Andrew's Hall during the celebration. M. Benedict, as usual, will be the conductor, and his long promised oratorio of *Abraham* will be produced on the occasion, besides a cantata by one of our English composers. Mr. Kerrison's death will be felt, for he was the life and soul of the Norwich festivals, his good temper being oil on the troubled waters of artistic susceptibilities.—*Queen.*

LECTURE AT THE LONDON INSTITUTION.—An interesting lecture was delivered on Monday evening at the London Institution by the Rev. W. Sparrow Simpson, M. A., minor-canon in St. Paul's Cathedral and rector of St. Matthew, Friday St. The subject chosen for this musical sketch, (the 2nd of a series of three) was Mendelssohn's writings, the illustrations from his works were aptly chosen, and well given. Mr. H. Buckland was the efficient conductor, ably assisted by a choir including Masters Brown, Henry, and Thwaites. Mr. Carter, who gave "If with all your hearts" (encored) Mr. Chaplin Henry, also encored in "I'm a roamer," Messrs. Walker, Barnby, and Higgs, all of whom acquitted themselves admirably. The rev. gentleman possesses a good voice and delivery, and had evidently well and carefully studied his subject. Altogether the lecture was both instructive and amusing, and evidently afforded great pleasure to a very numerous audience.

ROME.—Sig. Petrella's *Catarina Howard* has been brought out and exceedingly well received.

MISS BERRY GREENING'S CONCERT.—The first of a series of three concerts was given on Saturday week at St. James's Hall by Miss Berry Greening. The selection was said to be entirely English. The hall was well filled. The *beneficiaire* was assisted by Madame Laura Baxter, Mrs. Weiss, Mr. Frank Elmore, Mr. Weiss, and Mr. Alberto Lawrence, as singers; by Mr. Viotti Collins, solo violinist, and the Band of the Grenadier Guards under the direction of Mr. Daniel Godfrey, who performed Macfarren's overture to *Robin Hood*, a selection from Vincent Wallace's *Lurline*, and some popular dance music. Miss Berry Greening was applauded in all she sang, and received two encores. Mr. F. Elmore gave the "Death of Nelson," accompanied by the Band of the Grenadiers, and made a sensation.—**BASHI BAZOOK.**

A RARE CHANCE FOR MUSIC MASTERS.—King Jemmy, the reigning monarch of Dahomey, has written through his Prime Minister, The Rt. Hon. Tom Sackman, at Lagos, on the coast of Africa, to Mr. Henry Distin of Great Newport Street, for a young and talented music-master, to proceed at once and teach his Band of the Young Ladies of his Body Guard, eighty in number—brass instruments, from the E flat soprano down to the double bass in B flat. We quite envy the young gentleman who may accept this fascinating engagement of instructing eighty young ladies in ebony satin. Not having seen the engagement, we can only say the terms are very good, and that the master will have unlimited power over the fair (dark) bandwomen in every way. Mr. H. Distin has also a similar engagement going a begging for Brigham Young, amongst the Mormons, to teach a brass band of women, whose powers and ability in the musical brass way has determined Brigham on insisting they shall be bound to play in the Salt Lake City. Mr. Distin will forward, with the instruments, those gentlemen who shall be fortunate enough to be engaged.—**BASHI BAZOOK.**

BIRMINGHAM.—In its notice of the Birmingham Chamber concert which took place on Monday last, the 19th, *The Birmingham Daily Post* thus speaks of Miss Robertine Henderson:—"The vocal responsibilities of the evening could scarcely have devolved upon an artist more thoroughly qualified to sustain them with credit to herself, and satisfaction to her audience than Miss Robertine Henderson. This young lady, the report of whose successes at the London Monday Popular and Exeter Hall Concerts has long preceded her, possesses a soprano voice of such quality and power, such flexibility, and a dramatic faculty so plainly "pronounced," that we shall be surprised if the lyric stage does not ultimately become the arena for the display of her talents. M. Gounod's serenade was so effectively sung, that it fairly transported the audience, in compliance with whose demand the last verse was repeated. We hope to hear more of Miss Robertine Henderson."

EXETER HALL.—The National Choral Society will give a series of Oratorios in Passion Week. On Monday, the *Messiah*, Tuesday, *Elijah*, and on Thursday, the *Creation*. Among the artists engaged for these performances are Miss Louisa Pyne, Madame Rudersdorf, Miss Lucy Franklein, Mr. Lewis Thomas, the new tenor, Mr. Leigh Wilson, and Mr. Santley, who will sing in *Elijah* and the *Creation*. Conductor, Mr. G. W. Martin.

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OPINIONS OF THE PRESS.

"The only instrumental feature of the concert was found in the pianoforte playing of M. Mattei, a young artiste, who made his first appearance here, and who had certainly attained an uncommon mastery over the difficulties of his instrument. The consummate skill and speed of M. Mattei's passages of interlaced octaves, the lightning-like celerity of arpeggio which he displays, the delicacy of his touch, &c., are all qualities in the highest degree valuable to the aspirant for a virtuoso's laurels. Besides Mendelssohn's first (G minor) concerto, executed together with the orchestra, M. Mattei was heard in a nocturne, and also a "valse for piano solo," which, being encoired, he substituted for it "Mergellina," a barcarolle, also from his pen. Subsequently he played a very effectively arranged *pot-pourri*, à la Thalberg, upon Bellini's "Norma," including The March, "Casta Diva," "Qual cur tradisti," and other motifs. The success of M. Mattei who is, we understand, as modest as he is clever, was, in short, complete."—*Dublin Daily Express*, Feb. 8.

"In a fly-leaf of the programme it was intimated that Sig. MATTEI was suffering from rheumatism of the arm, and this appeared to indicate some shortcomings in his performances on the piano; but if such an opinion were created, it was soon removed. In the Nocturne and Valse, of his own composition, the brilliancy and sparkling style of his execution at once became manifest; but the testing of his abilities was in the noble and elaborate concerto of Mendelssohn, so familiar to all lovers of the instrument. It was most ably and artistically played. With a repose of manner that showed no fear of meeting its difficulties, he joined a precision of touch, a lightness of fingering,

and a fluency that gave to the concerto the alternating beauties of animation and subdued emotion, by which it is essentially characterised. The applause at the close was marked and most deserved."—*Saunders's News Letter*, Feb. 8.

"A young artist of singular merit—Tito Mattei, pianist to the King of Italy—is now on a visit to this country, and has been delighting the musical public by playing his own compositions for the pianoforte. A number of these have just been published by Messrs. Hutchings and Romer, and their appearance in a printed form will be welcome to our amateurs—those especially who have already enjoyed their beauties through the medium of his own performance. They are all short pieces, not in the elaborate form of the sonata or the fantasia, but "morceaux de salon," calculated as much for private as for public use—for the drawing-room as well as the concert-room. We may mention the titles of a few of them which have struck us as specially attractive:—"Il tramonto del Sole," "Grande Valse de Concert," "Pas de Charge," "Il Folletto, Galop de Concert," "Mergellina, barcarolle," "Dancing Leaves," and two nocturnes, called "Un Sogno d'Amore" and "Una Notte d'Estate." In saying that these pieces are calculated for private as well as public performance, we do not mean that they are calculated for the generality of amateurs. They demand, on the contrary, taste, refinement, a brilliant and rapid finger, and familiarity with the modern style of playing. But in the present cultivated state of music, amateurs of both sexes abound in our musical circles who are capable of doing justice to the finest productions of the art."—*Illustrated London News*, Nov. 24th, 1866.